

International Musicians

NOVEMBER 1955



Fritz Reiner • see page 71

KEEP MUSIC ALIVE — INSIST ON LIVE MUSICIANS

OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA



*For Better Tone
Better Performance... choose*



CONN

Choice of the Artists

The fine artists on this page are typical of the thousands who play CONN regularly, *by choice* ... because they know from wide experience that for better tone, better performance, nothing is so dependable as CONN. Better see your Conn dealer, today. Try an "easy-to-play" CONN ... you'll immediately notice a big difference!



J. J. JOHNSON, terrific trombone artist, formerly featured soloist with Count Basie, Benny Carter, Dizzy Gillespie bands, now with own Quartet. Plays Conn 6H exclusively.



TRUMMY YOUNG, one of the greatest Jazz trombonists of all time, currently with **LOUIS ARMSTRONG ALL-STARS**. Plays Conn 6H trombone exclusively.



JOHNNY MINCE, featured artist with studio orchestra on Arthur Godfrey radio and TV shows, uses Conn clarinet.



ARTHUR N. CHRISTMANN, professor of clarinet, Juilliard School of Music and New Jersey State Teacher's College, uses Conn clarinet.



COUNT BASIE ARTISTS PLAY CONN. L. to r. — **COUNT BASIE**, **BILL GRAHAM** (6M alto sax), **MARSHAL ROYAL** (6M alto sax), **BILL HUGHES** (6H trombone), **BENNY POWELL** (6H trombone), **THAD JONES** (2BA cornet), and **CHARLES POWWIKES** (12M baritone sax).



BOSTON SYMPHONY TROMBONE SECTION 100% CONN. Left to right — **WILLIAM C. MOYER** (Conn. 70H trombone); **JOSEF OROSZ** (78H and 70H Conn trombones); **JACOB RAICHMAN** (Conn 6H trombone).



KENTON TROMBONE SECTION 100% CONN. L. to r. — **DON KELLY** (70H Bass trombone), **JACK CROWN** (6H trombone), **BOB FITZPATRICK** (6H trombone), **CARL FONTANA** (6H trombone), **KENT LARSEN** (6H trombone), and **STAN KENTON**.



ROSS W. TAYLOR, formerly 1st and solo horn, Cleveland Symphony — now with San Francisco Symphony Orchestra — Conn user 8 years, plays Conn 8D French horn.



MRS. TORA REMM PINCKARD, principal bassoonist with Atlanta, Georgia, Symphony Orchestra for past seven years, uses Conn bassoon exclusively.



FRANK ROSOLINO, fine jazz and lead trombone artist, formerly with Stan Kenton, now doing top recording work. Conn user 6 years, now playing Conn 6H trombone.



WALTER LEWIS, fine New York recording artist, plays Conn clarinet exclusively.



LEW MCCREARY, fine feature trombone star with the **HARRY JAMES** band. Conn user past five years. Plays Conn 6H trombone exclusively.

Write FOR FREE LITERATURE

Exciting new folders show complete line of instruments in color, with prices. Ask your dealer, or mail coupon today. No obligation.



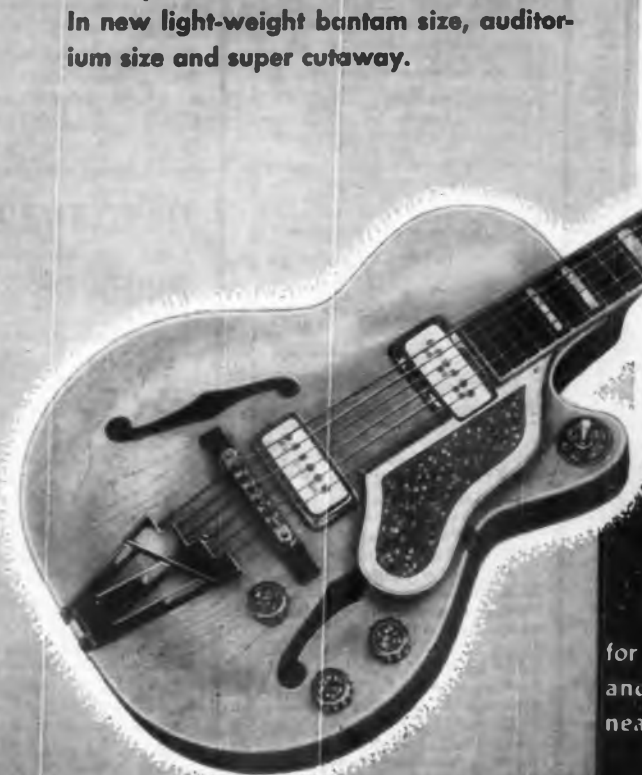
BAND INSTRUMENT DIVISION, C. G. CONN LTD.
Dept. 1123 Elkhart, Indiana. Send FREE, new Conn folder on: cornets, trumpets; trombones, baritones; saxophones; woodwinds; French horns.

NAME _____
ADDRESS _____
CITY, ZONE, STATE _____
I PLAY WITH _____

NOW

Premier electronic
know-how brings a
distinctive guitar line
to excite your senses!

The latest electronic advances combined with the skills of fine guitar makers to provide instruments of amazing performance and eye appeal—plus true guitar "feel." For the versatility of your playing demands, you owe it to yourself to see and try Premier first. Priced from \$155.00. In new light-weight bantam size, auditorium size and super cutaway.



Featured:
the new PREMIER
BANTAM DELUXE
13½" wide . . . 5½ lbs. complete

Write
today ▶
for Free catalog
and name of
nearest dealer

SORKIN MUSIC COMPANY INC.

539 Avenue of the Americas
New York 17, New York 10018

Please send me your new Premier guitar catalog describing the full line of instruments with complete specifications and prices. Send name of Premier dealer nearest me.

NAME _____

ADDRESS _____

CITY _____ STATE _____

For a Glorious

BIG TONE

ON ANY STRINGED INSTRUMENT

specify the Genuine

AMPERITE "KONTAK MIKE"

THE ONLY NO-DISTORTION "KONTAK MIKE"



Anthony Antona, widely known as "the most versatile artist of the frets", is an enthusiastic user of Amperite Kontakt Mikes.

Used with most amplifiers, including most electric guitar amps. No changes in amplifier, instrument, or strings. Attached without tools.

The Amperite "Kontak Mike" improves the tone and volume of any Stringed or Fretted Instrument — also Pianos, Accordions, Harmonicas, etc. It is the only "Kontak Mike" that does not introduce peaks or distortion.

- Model SKH (hi-imp) List \$12.00
- Model KKH (with hand volume control) List \$18.00

AMPERITE STUDIO MICROPHONES

at P. A. PRICES!

Ideal for CLOSE TALKING or DISTANT PICKUP

You can about right into it, or stand away; in either case, the quality will be perfectly natural.

- Model RBLG (200 ohms) List \$42.00
- Model BBHG (hi-imp) List \$42.00

AMPERITE CARDIOID DYNAMIC MICROPHONE

Models PGH-PGL List \$32.00

AMPERITE Company, Inc.
561 Broadway • New York 12, N. Y.
In Canada: Alfa Radio Corp. Ltd. 560 King St. W., Toronto 28



Write for 4-page bulletin on our complete line of Microphones!

international musician

Vol. LIV NOVEMBER, 1955 No. 5
OFFICIAL JOURNAL OF THE
AMERICAN FEDERATION OF
MUSICIANS OF THE UNITED
STATES AND CANADA

Entered as Second Class Matter July 28, 1922, at the Post Office at Newark, N. J.
"Accepted for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 28, 1922."

Published Monthly at 39 Division Street, Newark 2, New Jersey

LEO CLUESMANN, Editor and Publisher
HOPE STOODARD, Associate Editor

Subscription Price
Member60 Cents a Year
Non-Member\$1.00 a Year

ADVERTISING RATES
Apply to LEO CLUESMANN, Publisher
39 Division Street, Newark 2, N. J.

- OFFICERS OF THE FEDERATION
- JAMES C. PETRILLOPresident
570 Lexington Avenue,
New York 22, N. Y.
175 West Washington Street,
Chicago 2, Illinois
- C. I. BAGLEYVice-President
900 Continental Bldg., 408 So. Spring St.
Los Angeles 13, California
- LEO CLUESMANNSecretary
220 Mt. Pleasant Ave., Newark 4, N. J.
- HARRY J. STEEPERTreasurer
220 Mt. Pleasant Ave., Newark 4, N. J.
- Executive Committee
- HERMAN D. KENIN359 South West
Morrison St., Portland 4, Oregon
- GEORGE V. CLANCY5562 Second Blvd.
Detroit 2, Michigan
- STANLEY BALLARD32 Glenwood Ave.
Minneapolis 3, Minnesota
- WILLIAM J. HARRIS.....418½ N. St. Paul St.
Dallas 1, Texas
- WALTER M. MURDOCH279 Yonge St.
Toronto 1, Ontario, Canada

CONTENTS

Affairs of the Federation	8
More Facts About the Twenty Per Cent Tax	9
Fritz Reiner—"The Quality of Leadership"	10
Arizona's Governor Urges Twenty Per Cent Tax Repeal	11
Recording Companies Signed	11
Michael Muro Obituary	11
Symphony and Opera	12
Report of the Attorney on Resolution No. 9	15
Speaking of Music	16
Technique of Percussion—Stone	18
Violin: Views and Reviews—Babitz	20
Trumpet Talk—Teitzloff	22
Guide to Accordion Playing—Mayer	26
Top Flight Bands in Wisconsin	29
Badger State Bands	32
Local Highlights	34
Official Business	36
Defaulters List	39
Unfair List	44



ATTENTION MUSICIAN

Learn Piano Tuning and Increase Your Earnings

Piano tuning is a well-paid, uncrowded profession. The number of able tuner-technicians at a serious low. Here is an opportunity to combine your talent with your many contacts to enhance your professional and financial standing. AND . . . what's best . . . you can study at home, or in your spare time as thousands of Bryant School graduates have done. Take advantage of our up-to-date instruction featuring the instrument which takes the guesswork out of learning to tune—the famed Bryant Tonometer with beat gauge. (See illustration) Learn and earn like the many Bryant School graduates who have found the world over who have found

PIANO TUNING PAPER and our advanced methods PRODUCE RESULTS

Bryant Graduate Says:

"The course of piano tuning and the instrument which I have studied with The Bryant School of Piano Tuning and Technics has been very thorough and complete in every detail. I am well satisfied and would not hesitate to recommend The Bryant course to anyone."

Edwin L. Prewitt
Washington, D. C.

NILES BRYANT SCHOOL
Bryant Bldg., Sacramento, California
The Pioneer School—Founded 1890
G.I. Approved • Diploma Granted
National Home Study Council Member

CLIP AND MAIL THIS COUPON TODAY

The Niles Bryant School
3731 Stockton Boulevard
Sacramento 20, California

Rush me free catalog with complete course details!

Name

Address

City

State

MUSICIANS

NEW! Just Published!

509-NEW DIRECTIONS IN MODERN JAZZ. 21 pages of contemporary fresh ideas for the modern pianist and composer. Interesting harmonic innovations, new styles and techniques\$1.25

LOOK FOR OUR SECOND AD ON PAGE 36

INSTRUCTIVE PUBLICATIONS FOR THE MODERN PIANIST

• Modern Chords • Ad-lib • Runs • Voicing • Accompanying • Breaks • Experimental Jazz •

• Modern Piano Trends •

An instructive Monthly Publication for Progressive Musicians

MODERN PIANO TRENDS is endorsed by leading jazz artists. It is the only publication of its kind, dedicated to advanced modern ideas for the professional pianist, composer and arranger. Monthly subscribers include recording stars, college music departments, arrangers, and jazz performers.

The instructive piano illustrations are far ahead of any music material published today and serve as an inspiration to the modern musician searching for fresh ideas in new sounds.

8 BACK ISSUES\$3.00
4 MONTH SUBSCRIPTION\$2.50

Strictly for... GUITAR

Cat. No.

4990-HOW TO CREATE YOUR OWN JAZZ CHORUSES. (Single String.) Walter Stuart's famous jig-saw system of ad-lib improvising. (39 pages.)\$1.25

982-GUITAR INTRODUCTIONS. Professional material50

347-UNUSUAL CHORD POSITIONS FOR GUITAR. 744 chords in diagram and notation (by Norman Elliott)75

338-GUITAR STYLING IN TENTHS. An unlimited new source of interesting effects50

344-OCTAVE UNISON STYLIZING FOR GUITAR. Modern double and triple string solo technique and how to apply it75

355-NOVEL GUITAR ACCOMPANIMENTS. New, different guitar rhythms for interesting small combo effects50

344-11TH CHORDS FOR GUITAR and how to use them. 660 modern chords, diagrams, fingerings, notation50

507-EIGHT HAND HARMONICS FOR GUITAR. Special effects and their application (by Norman Elliott)50

883-CHORD ROUTINES. The most used chord sequences as found in all popular music. The "Formula" of all chord progressions50

886-WALKING BASS FOR GUITAR50

342-GUITAR RUNS. Modern technique for improvisation on all chords75

353-SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions50

42-GUITAR CHORDS, in diagram as well as musical notation. Also includes correct fingering, guitar breaks and transposing instructions\$1.25

FOR ORGAN

68-EFFECTIVE HAMMOND ORGAN COMBINATIONS, chart of special sound effects and novel tone combinations50

38-HAMMOND NOVELTY EFFECTS, a collection of amusing trick imitations for "entertaining" organists75

33-COMPLETE DICTIONARY OF HAMMOND STOPS, correct interpretation of organ sounds75

906-POPULAR ORGAN STYLING. How to arrange popular sheet music for the organ; effective voicing, contrasting styles of playing, etc. Hammond Organ registration50

57-CHORD SYSTEM OF POPULAR ORGAN PLAYING. Explaining the principles of popular organ improvisation, using only melody and chord diagrams50

Cat. No.

376-MODERN CHORD PROGRESSIONS FOR PIANO. How to transform sheet music chords into modern extended chord positions.....\$1.00

903-HOW TO USE 11th and 13th CHORDS. Examples of modern chords applied to popular songs..... .50

901-PROGRESSIVE PIANO PATTERNS. Modern style jazz phrases in all popular keys50

908-MODERN JAZZ ACCOMPANIMENTS. How to play off-beat bop piano backgrounds50

492-PIANO FILLERS. 32 pages of Runs, Intros, Breaks, Endings, that can be used with all current and standard song hits\$1.25

10-MODERN PIANO RUNS, 180 professional runs on all chords.....\$1.00

50-LATIN-AMERICAN RHYTHMS. How to apply over 30 Latin rhythms to the piano. Also includes instructions in playing Latin-American instruments\$1.25

68-THE BLOCK CHORD STYLE. Full explanation and examples of this modern piano style, including a block chord harmony chart.....\$1.00

88-MODERN BLOCK CHORD PROGRESSIONS. Examples and exercises for the progressive pianist50

49-DESCENDING PIANO RUNS. For the right hand. Modern runs to fit the most used chord combinations50

904-ASCENDING PIANO RUNS. For the right hand. In all popular keys50

48-11th CHORD ARPEGGIOS. 132 11th chord runs, the modern substitute for 7th chords50

65-MODERN PARALLEL CHORD PROGRESSIONS. The harmonic background for modern piano styles. How to create the "New Sound" in harmonizing basic scales..... .50

375-ULTRA-MODERN HARMONIZATIONS. How to create new style effects through unconventional uses of harmony\$1.00

380-EXPERIMENTAL JAZZ SOLOS. Fresh, beyond the conventional shopworn phrases, looking to the future (For piano)\$1.25

353-SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions50

370-SINGLE NOTE FIGURATIONS FOR STANDARD HITS. Typical modern piano ad-lib variations applied to songs75

Progressive style Intros, Breaks and endings for Standard Hits. Melodies Not Included

932-SELECTION "A." Stardust, Tee For Two, Talk of the Town, Ain't Misbehavin'50

933-SELECTION "B." Body and Soul, All of Me, I Surrender Dear, If I Had You50

924-SELECTION "C." Embraceable You, Honeyuckle Rose, Out of Nowhere, The Sunny Side of the Street50

938-SELECTION "D." I'm in the Mood for Love, These Foolish Things, Don't Blame Me, Someone to Watch Over Me50

926-SELECTION "E." April Showers, How High the Moon, I Only Have Eyes for You, You Were Meant for Me50

937-SELECTION "F." Dancing in the Dark, My Blue Heaven, Five Foot Two, Once in a While50

938-SELECTION "G." Laura, September in the Rain, Night and Day, The Very Thought of You..... .50

Cat. No.

493-MAMBO PIANO BASS. Authentic left-hand mambo styling50

345-MAMBO RHYTHM PATTERNS FOR PIANO50

69-MODERN PIANO INTRODUCTIONS. In all popular keys.....\$1.00

68-PIANO ENDINGS. Two and one measure endings in all popular keys50

11-MODULATIONS, 2 and 4 measure bridges leading from and to all popular keys\$1.00

379-PROGRESSIVE JAZZ PIANO INTROS. Professional introductions in the modern manner\$1.00

349-PLAY POPULAR PIANO BY CHORDS. The sensational Walter Stuart system of piano instruction without bass clef. Complete "18 lesson-40 song course" teaches playing from lead sheets. For semi-advanced pianists and music teachers. Formerly \$5.95, now only\$1.25

49-PIANO BASS PATTERNS. A variety of left-hand figures on all chords75

344-LEFT HAND IDEAS FOR MODERN PIANISTS and how to apply them75

497-INTERESTING PIANO VOICING. Examples and studies for the modern pianist50

64-PROGRESSIVE PIANO HARMONIZATIONS. The modern way of harmonizing any melody note using unconventional chord formations50

377-PROGRESSIVE JAZZ PIANO SOLOS. Perfect examples of the new contemporary styles\$1.25

373-EXPERIMENTAL JAZZ IDEAS. Polytonality, counterpoint and the 12 tone system applied to a jazz beat\$1.00

901-PROGRESSIVE PIANO PATTERNS. Modern style jazz phrases in all popular keys50

915-DICTIONARY OF 13th CHORDS. A chart of 132 extremely modern 7-part chords50

43-PROGRESSIONS IN 13th CHORDS. Examples and exercises showing all variations of 13th chords as used in modern music..... .50

912-CHORDS BUILT BY FOURTH INTERVALS. A chart of ultra-modern 3, 4, 5 and 6 note chords and how to substitute them for conventional chords\$1.00

Cat. No.

508-THE GEORGE SHEARING PIANO STYLE. Illustrations of his typical chord progressions, copied from his recordings50

504-A ANALYSIS OF CHORD SEQUENCES, as used on recordings by George Shearing and Billy Taylor\$1.00

354-MODERN CHORD APPLICATION. How to use fourth chords, 9th, 11th and 13th chords in modern jazz piano styling75

495-MODERN NINTH CHORD POSITIONS, and how to use them. New, unusual chord ideas for pianists50

496-BITONAL CHORD PROGRESSIONS. Exciting modern sounds, created by the polytonal system of playing in two keys simultaneously50

940-NEW CHORDS FOR STANDARD HITS. Exciting, different harmonizations of all the best known all-time hits\$1.00

914-11th CHORD INVERSIONS. A modern chord study for the progressive pianist, showing over 300 positions of 11th chords..... .50

64-NEW CHORD STRUCTURES. This chart shows the basis for 1152 unorthodox modern chord structures that can be used in place of conventional chords..... .50

494-HOW TO USE WHOLE-TONE SCALES in modern jazz improvisation50

491-HOW TO USE FOURTH INTERVAL PASSAGES. New ideas for the ad-lib instrumentalist50

64-MODERN CHORD SUBSTITUTIONS, chart of chords that may be used in place of any regular major, minor, and 7th chords..... .50

505-HOW TO CONSTRUCT AND USE NEW ARTIFICIAL SCALES50

502-HOW TO USE THE 12-TONE SYSTEM IN MODERN JAZZ50

907-HOW TO REHARMONIZE SONOS. Instructions in finding more modern substitute chords for conventional sheet music harmony75

Make Your Own Fake-Book!

• You can rent 218 of the best-known standards for only \$3.75 • Mail deposit of \$9.75 • \$6.00 refunded upon return of music • You may keep music up to 6 weeks • U. S. only •

MONEY BACK GUARANTEE ON EVERYTHING!

WALTER STUART music studio, inc. 421-A CHESTNUT ST. UNION, NEW JERSEY

Enclosed you will find \$_____ Send C.O.D. (except Canada)

Please send (list by number) _____

_____ Free Catalog Modern Piano Trends

PLEASE PRINT

NAME _____

STREET _____

CITY _____ STATE _____

**GA-90 HIGH FIDELITY
AMPLIFIER**



A Gibson

DESIGNED TO FIVE

This complete line of GIBSON Amplifiers represents the finest design, engineering and construction... an amplifier for every purpose in every price range. Pre-tested and selected by numerous artists under rigorous "on the job" conditions, these Amplifiers are now standard equipment for numerous top performers throughout the country. For performance, for value, for appearance, GIBSON Amplifiers meet the test!



Jack Marshall



Jean Thielmans



Tiny Timbrell



Johnny Pineapple



Earl Bockus

Amplifier...



GA-30 AMPLIFIER



GA-20 AMPLIFIER



GA-77 AMPLIFIER



GA-40 LES PAUL AMPLIFIER



GA-55 AMPLIFIER



GA-9 AMPLIFIER

EVERY NEED



GA-6 AMPLIFIER



GIBSONETTE AMPLIFIER



LES PAUL JUNIOR AMPLIFIER



Gibson Amplifiers feature:
High gain circuits
Wide frequency response
Tremendous power
True fidelity of tone range
Top mounted chassis and controls
Heavy duty transformers
Sturdy, durable lock jointed cases
Quality, distortion-free speakers

GIBSON, Inc., Kalamazoo, Mich.

Write Dept. GA5 for complete descriptions of the Gibson Amplifiers.

AFFAIRS OF THE FEDERATION

NOTICE TO MEMBERS

The settlement of the dispute between the American Federation of Musicians and the American Guild of Variety Artists does not mean that our locals should close their eyes to this situation. We must forever be on the alert to see that no mistakes are made and no misunderstandings occur. Please do not make any move in connection with AGVA without consulting the President's office in the matter.

THE FOLLOWING TELEGRAM WAS RECEIVED FROM LABOR'S LEAGUE FOR POLITICAL EDUCATION

James C. Petrillo
President, A. F. of M.

1955 contribution drive in final phase. Need for funds for early commitments 1956 Congressional campaigns more evident daily as Committee for Constitutional Government, National Small Businessmen's Association, Free Enterprise Foundation, others, announce plans to raise multi-million campaign chest in effort to capture eighty-fifth Congress and control of state legislatures. Any assistance in drive greatly appreciated. Many thanks for support.

JAMES L. McDEVITT,
National Director, Labor's League
for Political Education.

GIVE THE UNITED WAY . . .

Where youth is served, where children are protected, where the ill and the troubled are given help and understanding . . . there everyone leads a healthier, happier life.

You help provide these values for your town when you contribute to your Community Chest or United Fund . . . the services it provides make your community a better place in which to live.

United Community Campaigns for voluntary health and welfare services are now in progress all over the United States and Canada. Give your share . . . give gladly, the united way.

UNITED COMMUNITY
CAMPAIGNS

Give . . . the United way

Below are President Petrillo's telegram to President Eisenhower wishing him a speedy recovery and Mrs. Eisenhower's reply thereto.

Honorable Dwight David Eisenhower,
The President of the United States,
White House, Denver, Colorado.

Dear Mr. President:

252,000 members of the American Federation of Musicians of the United States and Canada join me in the most sincere prayers for your speedy recovery and early return to vigorous leadership of the nation and the world.

Sincerely yours,

JAMES C. PETRILLO, President.

THE WHITE HOUSE
WASHINGTON

Denver, Colorado
October 1, 1955

Dear Mr. Petrillo,

Thank you for your telegram expressing concern for the President's health. When he is feeling stronger, I will be happy to give him your message. It means a great deal to both of us to know of the prayers of the members of the American Federation of Musicians of the United States and Canada.

Mamie Lou Cook

More Facts About the Twenty Per Cent Tax

"Never have so many owed so much to so few."

This was the nation-wide story of our locals' participation in the grass roots campaign to repeal the Twenty Per Cent Amusement Tax as the Federation moves into the final two months of its drive to contact Congressmen on their home grounds before their return to Washington next January for the all-important tax-writing session of Congress.

Those locals which have answered the call of your Twenty Per Cent Tax Relief Committee have turned up the most encouraging fact of the campaign: If our story is told to members of Congress they listen and react favorably. Of the 101 oral or written pledges for outright repeal or substantial reduction of the tax, recorded through mid-October, twenty were members of the Senate. The total membership in both Houses is 533. Our grass roots job is only one-fifth done.

While your Tax Relief Committee has been busy directing the field work among members of Congress, the Research Company of America, employed last April by the Federation to make a nation-wide study of the economic effects of the tax, has completed its fact-finding and is now engaged in compiling its report.

These facts already are plain:

1. This tax is responsible for almost as many job losses as is canned music.
2. Some 50,000 job losses for musicians alone over the last ten years are chargeable directly or indirectly to this tax. The total job loss amounts to a quarter of a million when waiters, waitresses, cooks, kitchen and other service help are counted.
3. Our economists tell us they will be able to prove to the Treasury and the Congress that the \$38,000,000 which this tax returned to the Treasury in the last fiscal year would be exceeded by personal and corporate tax accruals if the tax is repealed or substantially reduced.
4. At a time when generally high employment obtains, only about 37 per cent of our membership now can gain its chief livelihood in its chosen profession.
5. The future of music in America, as well as the livelihood of musicians, is gravely threatened by this unjust federal tax policy.
6. The tax, imposed shortly after the end of World War I, continues today as the highest "wartime emergency tax" of its kind, long after World War II has ended.

As this is written, less than a fifth of the total membership of Congress has even been contacted by our locals. Only about forty-five more working days remain before the Christmas holiday season comes. We are far short of our goal of 300 pledges in the House

and a clean-cut majority of the Senate membership.

While prior attention has been given to the work in the grass roots, your Tax Relief Committee has also been active on the Washington scene. It was able to assist, with research information, the presentations of the American Hotel Association and at least one other employer group in presenting protests against the tax before the Forand sub-committee of the House Ways and Means, in October. The Federation had no voice itself in these proceedings because the hearings were restricted to administrative aspects of the excise taxes which concern employers and not employees.

Your Tax Relief Committee also will contribute information to the November hearings on the national tax structure before the Mills sub-committee of the Joint Economic Report Committee. Its principal effort, however, will be before the House Ways and Means Committee when it meets next year, and subsequently with the Senate Finance Committee.

Both of these tax-writing committees must consider our case before it can get attention on the floors of Congress.

Your Tax Relief Committee does not underestimate the difficulties of the job you have given it to do. The Treasury, thus far, maintains a solid front against any cuts in excise taxes. Nor does your committee discount the imponderables of the coming presidential election year when it may be expected that tax reforms will be directed to vote-getting cuts in personal income taxes, perhaps to the neglect of other forms of tax relief. Nor does it expect the Congress to become unduly perturbed about unemployment in a specific group or profession while general employment approaches the highest level in history.

In short, the task is difficult and the outcome will finally be determined on the basis of the attitudes of individual members of the Congress. This is another way of saying that the nearest guarantee of success lies in the grass roots efforts of our locals.



The above photograph, taken at the recent Convention of the California State Federation of Labor, shows Governor Goodwin Knight (center) of California with President Kennedy of Local 6, San Francisco (left) and William Sutherland, Secretary of the California Theatrical Federation.

In his speech before the convention, Governor Knight took a stand on the Twenty Per Cent Tax. He stated: "Turning my attention to another subject, during my visit here and there this morning with delegates to this convention, I have learned about petitions being directed to the convention's attention regarding the current federal amusement tax and the necessity for its outright repeal or suitable modification.

"This tax, to my way of thinking, defeats its own objective. It curtails the normal expansion of an important segment of our economy and its features are so restrictive that it means the loss of work for thousands of musicians, cooks, waiters, waitresses, bartenders, actors, actresses and members of many other crafts and professions. I am glad this morning to lend my support to your organization's efforts to rid our federal tax structure of this unwanted, unnecessary, harmful method of raising federal funds."

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS



Chicago Symphony Orchestra, Fritz Reiner, music director

FRITZ REINER . . . "the quality of leadership"

● Fritz Reiner is convinced that, whatever else the conductor possesses, he must have the quality of leadership. He used to tell his students at the Curtis Institute of Music, "The point is to make the orchestra men accept you as the foremost authority. This, of course, involves a tremendous amount of knowledge—infalible knowledge. If a conductor makes a mistake, it is held against him immediately. You can't fool an orchestra. Most of them are excellent musicians, and most have a secret desire to be conductors themselves."

Because he holds that years of study are necessary for the conductor, he does not believe in prodigy conductors. True, he himself, as a twelve-year-old in Budapest—he was born there December 19, 1888—led the high school orchestra in Beethoven's First. He shakes his head tolerantly when he tells about this, though.

His initiation into music came at a much earlier date. "We had a wonderful musical clock," he reminisces. "It played excerpts from *Lucia*: the sextet, and the tenor aria of the last act." His absorption in it caused his father to take him, at the age of six, to his first opera. His spellbound attention convinced his parents that he should take piano lessons. Soon he was playing four-handed arrangements of the operas with his mother. At the age of nine, he could play the *Tannhäuser* Overture from memory, a feat which led, as a matter of fact, to his friendship with Leo Weiner. The now-famous composer, then a lad of twelve, happened to be strolling past the Reiner cottage in Budakesz, a country village near Budapest where both families were vacationing, when he heard strains of the overture floating from an open window. He had been looking for a partner for piano duets, and this was a chance not to be missed. He went in and asked the young Fritz if he would be interested in playing, besides Wagner, some Beethoven and Schumann symphonies. The boy joyfully accepted, and this marked the beginning of a friendship which has continued right down to the present time.

At ten Reiner was admitted to the Academy of Music in Budapest. At thirteen he played in his first public concert.

For a child of a family without particular artistic pretensions Fritz was doing pretty well. He continued to do well. In the years he spent at the Academy he became piano pupil of Toman—a Liszt pupil—and of Béla Bartók. Since there were no conducting courses in those days, one had to progress more or less on one's own, that is, until one's gifts were spotted. So it was lucky that Reiner was "discovered" at this period in his development by his professor in composition, Hans Koessler. At the city's high school, meanwhile, Reiner was leading his classmates in annual concerts.

In view of Reiner's notable grasp of scores as a whole, each phrase contributing its proper part in the over-all effect, significance might well be attached to the fact that he is one of the few conductors who has not started out as an orchestral instrumentalist and worked up through the ranks. True, he played the kettledrums in the Academy orchestra from his fourteenth to his nineteenth year. All pupils were required to be members of the orchestra and he chose percussion as the "heart-beat" of the ensemble. But aside from this brief set-to in the percussion section, he has never been aligned in an orchestra with any one instrument.

During these school years Reiner was also giving token attention to becoming a lawyer—this to satisfy his father who considered the musical profession a bad financial risk. With his father's death, however, the boy's legal studies at the University came to an end. Now young Reiner, sure of his goal, looked about for toe-holds in the conductorial profession—in the obvious place in Europe of the day, the opera house. Having made a name for himself as accompanist for various soloists in their public performances, he got a position as a coach with the *Opera Comique* in Budapest. But, far from becoming a hunched figure over a piano keyboard sounding out "A's" for frustrated sopranos, he began to

familiarize himself with operatic endeavor from every angle—pit, proscenium, auditorium, back-stage. The management, faced with his musical gifts, his immense vitality, and powers of projecting personality, began to develop an awareness of him, too. In one of the emergencies blessed by neophyte batonists world over, he was asked to take the place of an ailing conductor. The opera was *Carmina Burana*. He had no time to rehearse. "It was sink or swim," he says, and adds a bit grimly, "swam." No wonder he used to tell his Conservatory students, "Watch out for emergencies. They are your big chance!"

This one proved so to him. As a result of his success that evening, he became at twenty-one a full-fledged conductor at the opera house in Laibach (today the Yugoslav city of Ljubljana).

For all he can take advantage of his circumstances, Reiner is no one to whip down standards to obtain momentary success. Thorough preparation is the keynote of his development, and he is perfectly aware of the many-sidedness of the profession. Many a conductor occupying an important podium today has ringing in his ears from his student days Reiner's word: "The profession of conducting takes a great many qualities, musical and otherwise. For one thing, it takes executive ability. You have to be a diplomat with an eye to the box-office. You have to have a wide education. You have to be thoroughly conversant with the sister arts—painting, sculpture, poetry. You have to know world literature. You have to have an infalible ear, a strong sense of rhythm, a sympathetic personality. You must know the use and nature of the various instruments. You must know the technique of scoring like a composer. You must have knowledge of languages. You must possess genuine musicianship. Finally, you must be of such a character that, come hurricane, flood, influenza or train wreck, you will stand on the podium precisely at 8:15."

Fritz Reiner knows whereof he speaks.

(Continued on page thirteen)

ARIZONA'S GOVERNOR URGES TWENTY PER CENT TAX REPEAL

Elimination of the Twenty Per Cent Federal Amusement Tax was urged by Arizona's Governor Ernest W. McFarland in a speech at ceremonies dedicating the new home addition of Tucson's AFM Local 771, on October 9th.

Congressman John Rhodes of Arizona's First District, supported the Governor by terming the Federal 20% excise, "unsound."

always in favor of a reduction in the so-called 20% cabaret tax. This tax has long ago ceased to serve its purpose and is now discriminating against the professional musician and other connected crafts.

The Governor said further, "I am convinced that here in my own State of Arizona, this tax has caused some unemployment and a decrease in our State income tax receipts. If what is shown in Arizona is indicative throughout the country, then this tax should be repealed by Congress."

Congressman John Rhodes backed up Governor McFarland's words by saying in part, "I am very much interested in the results of your national survey. Any government tax that only brings in 38 million dollars which at the same time curtails employment is not a sound tax."

Ernie Lewis, traveling representative, and former secretary of Local 771, outlined the needs for the removal of the 20% Amusement Tax and informed the audience of the nation-wide campaign being conducted by the American Federation of Musicians.



Distinguished guests and officers of A. F. of M. Local 771 at the new home dedication ceremonies at Tucson, Arizona, October 9. Left to right, Congressman John Rhodes; Local Secretary, Ernie Hoffman; Local President, Gaynor K. Stever; Governor Ernest W. McFarland of Arizona, and Local Vice-President Ira Schneider.

More than 400 musicians, friends and public officials were present for the formal opening of the new addition to the union headquarters. Governor McFarland, former majority leader in the United States Senate, told the large audience, "When I was in Washington I was

Michael Muro

The president of Local 20, Denver, Colorado, for over twenty-five years, Michael Muro, passed away on October 14 at the age of seventy-four. He was elected president in 1929 after having served as vice president for five years. His whole life, in fact, was devoted to music and musicians. A testimonial dinner given in honor of his twenty-fifth anniversary as president of the local was described in the *International Musician* of June, 1954.

Mr. Muro was born March 31, 1881, at Potenza, Italy. His father came to the United States and in 1888 sent for his family. The family arrived in Denver February 20, 1888, and on October, 1894, the father, mother and children all became United States citizens. While he was still a boy, Mr. Muro took up the cornet. Later he studied violin, baritone and slide trombone and became an accomplished performer on each instrument.

Mr. Muro began his professional career in 1909 as a member of the City Park Band at which time he joined the local which he was later to head. He had always wanted to play in a theater pit and on Armistice Day, 1918, he was offered a job in the Rialto Theater. He played four years at the Rialto, a year at the Denham, and five years at the Ogden Theater. Then in 1928 talking pictures caught up with him and he and all the pit musicians were out of jobs.

As president of Local 20 he often said it was his endeavor "to apply the Golden Rule. I try to look at employers' problems and try to solve them. I find that by doing that I solve the problems of my musicians too." Up to the last of his life, he constantly faced the problems involved in being president of a local of over 1,100 members. Each year of the past twenty-seven years he had been a delegate to the A. F. of M. Conventions.

He is survived by his widow, Mrs. Louise Muro; a daughter, Mrs. Salvatore Chirichigno; a stepson, James Bertoni; four grandchildren and a great-grandchild. Also surviving is his ninety-four-year-old mother, Mrs. Gerardo Muro; three sisters, Mrs. Angelina Veith, Mrs. Lucy Smaldone and Mrs. Mary Tarantino; two brothers, Tony Muro and Phil Muro.

Additional Recording Companies That Have Signed Agreements with the American Federation of Musicians

The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with those lists published in the *International Musician* monthly since June, 1954, contain the names of all companies up to and including September 18, 1955. Do not record for any companies not listed herein, and if you are in doubt as to whether or not a company is in good standing with the Federation, please contact the President's office. We will publish names of additional signatories each month.

- | | |
|--|--|
| Local 3—Detroit, Michigan
Bart Recording Co.—Star Recording Co. | Local 105—Spokane, Washington
Sound Recording Co. |
| Local 6—San Francisco, California
Music San Francisco | Local 149—Toronto, Ontario, Canada
A R K A |
| Local 10—Chicago, Illinois
Bally Recording Co. | Local 150—Springfield, Missouri
Ozark Music Service |
| Local 11—Louisville, Kentucky
Ranch Recordings | Local 193—Waukesha, Wisconsin
Picture Recording Co. |
| Local 13—Toledo, Ohio
Musical, Inc. | Local 311—Wilmington, Delaware
Cindy Records |
| Local 24—Akron, Ohio
Summit Sound Systems Co. | Local 325—San Diego, California
Pacific Records |
| Local 47—Los Angeles, California
Olympic Records | Local 336—Burlington, New Jersey
Roth Records |
| Goody Bear Record Company
Walter F. Bennett Radio Prod. Co. | Local 437—Eochester, Minnesota
Metronome Record Company |
| Golden Tone Rec. & Pub. Co. | Local 802, New York, New York
Paulric Artists Bureau |
| Local 73—Minneapolis, Minnesota
Dev-R Record Co. | Young Record Works
Breen & DeRose Recording, Inc. |
| Local 76—Seattle, Washington
Electricraft, Inc. | Hull Records
Princess Records |
| Local 80—Chattanooga, Tennessee
Dynamic Productions, Inc. | Staval Mfg. Co. (Nina Records) |

SYMPHONY AND OPERA

CURTAIN CALLS The New York City Opera Company, after a rousing home city season October 5 to November 6, began its touring season November 7 in Boston. Other cities it is visiting are Detroit, East Lansing and Cleveland. The home season included a revival (after thirty-three years) of "The Golden Slippers" by Tchaikovsky. Joseph Rosenstock conducted the work . . . The first season of the Houston Grand Opera Association will open in January and will consist of Strauss' *Salomé* and Puccini's *Madama Butterfly*, both to be performed twice. Its artistic director is Walter Herbert. The orchestra will be drawn from the Houston Symphony . . . The Philadelphia Grand Opera Company, a merger of the Philadelphia La Scala Opera Company and the Philadelphia Civic Grand Opera Company, recently completed its first season in which eight operas were presented . . . A concert version of the opera *Carmen* will be presented by the Duluth Symphony Orchestra this season. Herman Herz is in his sixth season as the orchestra's conductor . . . The Chicago Lyric Theatre opened its season October 31.

APPOINTMENTS Two new members have been added to the ranks of the Philadelphia Orchestra in its fifty-sixth year: Henry C. Smith, first assistant trombone, and Leonard Bagdanoff, who has joined the viola section . . . Herbert Grossman, twenty-nine-year-old American conductor, is the newest addition to the New York City Opera's conducting staff. He made his City Center conducting debut with a performance of *Carmen* on October 22 . . . Maurice Bonney has been appointed associate conductor of the Houston Symphony Orchestra . . . William McDermott is the new assistant conductor of the New Orleans Symphony . . . Seymour E. Sokoloff, president of the

Maurice Bonney



Crescent City Concerts Association of New Orleans, has joined the Evansville Philharmonic Orchestra as business manager . . . The Pontiac Symphony has engaged Francesco Di Blasi for his fourth season as musical director and conductor. Mr. Di Blasi has also recently been appointed musical director of the Michigan Grand Opera Company . . . The Cleveland Orchestra has twelve newcomers, eight in the strings, two in the woodwind and two in the brass. The orchestra's new assistant concert master is Anshel Brusilow. Also in the violin section are Daniel Majeske, Haim Arbeitman and Felix Freilich. Then there are a violist, Earl Hedberg; two cellists, Ronald Leonard and Charles Brenand; and a double bass, Lawrence B. Angell. George R. Hambrecht is the new assistant first flute, Vaclav Laksar the new assistant first bassoon, Richard Mackey, new third horn player, and Charles F. Hois, trumpet. Myron Bloom moved up from third horn to first horn . . . Norman Paulu has joined the Oklahoma City Symphony as concert master, and Hugo Vianello as assistant conductor.

PRIZES The second Composers' Contest, offering the winner a \$1,000 award and the winning work a first performance by Fritz Reiner and the Chicago Symphony, has been launched by Mrs. William Cowen, president of the Artists Advisory Council. For further information address Mrs. Cowen, Artists Advisory Council, Room 201, 55 East Washington, Chicago . . . Ramior Cortés, a graduate music student at the University of Southern California, has been awarded the first prize in the \$1,000 composition contest sponsored by the Women's Committee for the Los Angeles Philharmonic Orchestra. A special award of \$200 was made to Alvin L. Epstein of Hartford, Connecticut, and honorable mentions were given to Harold Berg, Theodore Newman, Higo Harada, Rose Brandel, Charles Schwartz and Paul Fetler . . . Two instrumentalists to be awarded appearance with the Chicago Symphony Orchestra at its Young People's concerts this year are the nine-year-old violinist, James Buswell, from Wheaton, Illinois, and the fifteen-year-old pianist, Richard Sano of Chicago.

COMMISSIONED A project which may not have come to the attention of all our readers is being engaged in by the Louisville Orchestra and its conductor, Robert Whitney. It is the commissioning and recording of newly created compositions by the world's leading composers of orchestral, choral and operatic works. In a word, this makes available limited editions of musical firsts by contemporary composers. These recordings are to be obtained through



the Louisville Philharmonic Society, Louisville, Kentucky, on a subscription basis. This work has been made possible via an initial grant of \$400,000 which the Rockefeller Foundation made in 1953, and another \$100,000 grant which was announced this October. Henceforth there will be fourteen regular commissions each year plus one opera and five student awards.

GUESTS Four guest conductors, representing three schools of musical tradition—Austrian, French and Italian—will take over the reins of the Chicago Symphony during Fritz Reiner's Vienna State Opera appearances in the fall and mid-season vacation at the beginning of New Year. Two of these, Karl Böhm and Carlo Maria Giulini, will be making their American debuts with these engagements, the others, Bruno Walter and Paul Paray, have been connected with the American scene for some time . . . At the concerts of October 29 and 30, Victor Alessandri was guest conductor of the Indianapolis Symphony. Izler Solomon will mount the podium for the November 12-13 and Theodore Bloomfield for the November 26-27 concerts . . . Guest conductors of the Cleveland Orchestra will be Sir Thomas Beecham, Eduard van Beinum, Fernando Prati, Thomas Schippers and Igor Stravinsky, the latter conducting his own music . . . Jacques Singer, conductor of the Corpus Christi (Texas) Symphony, led the Guatemala National Symphony in two concerts September 30 and October 7.

TOURS The Cleveland Orchestra, George Szell conductor, will appear at Carnegie Hall February 14 on the second of two tours scheduled for the present season, the first to open at the University of Michigan November 6 and cover middle western states, and the second to open at Syracuse on February 6 and cover eastern territory. The Boston Symphony began its two-week fall tour October 24, going as far south as New Orleans.

POPS A fall-winter series of ten pop concerts is planned by the Kansas City Philharmonic . . . André Kostelanetz Saturday night non-subscription pop concerts with the New York Philharmonic-Symphony have been increased this season from three to four.

FRITZ REINER . . .

"the quality of leadership"

(Continued from page ten)

has had hurricanes—or their equivalent—weather throughout his career. The Laibach post required, for instance, besides the ability to conduct musical productions ranging from *La Bohème* to *The Merry Widow* with only a twenty-five piece orchestra at one's disposal, an almost instantaneous mastery of the Slovenian tongue. He managed it somehow. The head of the Budapest Volksoper, hearing of his success, came to witness a performance, and Reiner was forthwith signed up for three years in his home town.

Clearly the conductor was getting into his stride. He was also developing that knack, for which he has since become famous, of catching opportunity by the forelock. The very moment it became legal to produce *Parsifal* in Europe outside Bayreuth, he staged it. This calls for a bit of explanation. Wagner intended that his "Sacred Festival Play," as he called it, be reserved for Bayreuth. However, according to European copyright laws, it became legal to produce it thirty years after the year of Wagner's death. (Wagner died in 1883.) Reiner conducted it in Budapest December 31, 1913, or, rather in the early morning hours of January 1, 1914, since he sounded the first note just one minute after the stroke of midnight. He scored another hit there with the local premiere of Wolf-Ferrari's *The Jewels of the Madonna*. The fact that he starred three members of the Dresden Opera in it didn't do him any harm. They went home singing his praises. Shortly thereafter he had a post in Dresden as Royal Court Conductor, one of the most important in Europe. In the eight years he stayed there (1914-1922) he not only rounded out his operatic repertoire, but also guest-conducted orchestras in Berlin, Hamburg, Vienna and Rome. Meanwhile he shared direction of the symphony concerts of the Saxon State Orchestra in Dresden.

He made the most of his Dresden appointment in other ways. Dresden is near both Berlin and Leipzig, in which two cities Arthur Nikisch, one of the greatest conductors of the day, was concurrently occupying podiums. Whenever his schedule permitted, Reiner scurried off to watch Nikisch in action—to note how he achieved clarity of line, transparency of sound. Reiner believes imitation is impossible in conducting, but that emulation—seeking after the ultimate effect through individual paths—is one of the surest means towards development. He became Nikisch's protégé. It was at this stage that Reiner developed his characteristic skills—his persistent right hand beat, his economy of motion, his directive ability via eyes, eyebrows, tilt of the head, set of shoulders, line of body.

In Dresden, too, Reiner came in contact with Richard Strauss, to a vast widening of the young conductor's horizon. Strauss was then and later in America to intrust Reiner with interpretations of many of his works. When, in 1948, Reiner went to the Metropolitan Opera House, Strauss wrote to him, "That is good news. Opera needs men like you!"

Through the reverberations of these achievements and successes, there sounded, however, a persistently wry note. Even before leaving

his native town for Laibach, Reiner had become aware of it. It had sounded out ominously one day when he had approached a great man of the then Royal Opera House—an "aristocrat" who made much of titles and lineage. Reiner had begged to be engaged as a coach at the opera house. "Young man," he had been told, "the best thing for you to do is to get out of Hungary and learn your profession elsewhere." Now, in Dresden, it seemed to Reiner, he had much the same problem to face. The Dresden Opera House was on a high artistic level. It respected artistic ability. But as time went on, decisions were being made more and more on bases other than musicianship. The motifs of *Deutschland über Alles* was drowning out far worthier themes. Narrow nationalism was rampant. The feeling haunted Reiner that you could never really rate unless you had a "von" in front of your name, unless you belonged to one of the old families. The very fact of his having a stable position—it was a life-long affair—increased rather than decreased this uneasiness. About that time—in December, 1921, that is—he got a chance to conduct *Meistersinger* at the Rome Opera House. He put in a request for a leave of absence. It was not granted. Government orders. *Final!* Reiner decided to go just the same. He conducted that year and the following year not only in Rome but also in Barcelona, Spain.

He tells it today with gruff satisfaction. "I was so fed up with conditions that I decided, 'This is the thing!' I gave up a life contract." Here he makes a brief pause and looks far into space. "America came a few months later. Evidently I had done the right thing and it just worked out." Then he adds quietly, "It took a certain amount of courage."

He sums up the reasons for his decision: "I don't like the kowtowing system of aristocracies. I am all American. I am democratically-minded. I like this kind of government."

Democratic—and yet a leader. Not a man who has ever played under him, not an audience member who has ever sat behind his eloquently motioning figure but gets this impression. Herein lies a paradox. The man who gave up a life contract in Dresden because he did not like its emphasis on titles is an aristocrat himself—the one kind Americans tolerate—an aristocrat of the mind.

Cincinnati's S.O.S.

The call to America was another of those lucky breaks with which Reiner's life has been peppered. The Cincinnati Orchestra happened to be in a dilemma. Eugene Ysaeye, as its conductor from 1915 to 1919, had let it relax into romantic meanderings. The ensuing guest conductors, though each had guided it to his favorite grazing ground, had not harnessed it toward any specific goal. It would require a firm hand to get it into shape. Reiner's reputation had traveled the waters. Word was passed to his wife, then visiting in Italy, that Cincinnati wanted him. She wired him the message to Spain. But, by the time it had reached the island of Mallorca where he was guest conducting, it had got so garbled he could not make it out. It indicated, though, an invitation to conduct in America. He cabled back to his wife: "Trust your decision. Happy to accept."

The nine years Reiner spent in Cincinnati were years of disciplinary purification for the

orchestra. It was here, too, that Reiner crystallized his own ideas of work. "I spend eighty per cent of my time planning programs," he says, "and twenty per cent transferring my ideas to musicians." His programs, it follows, are not only excellently balanced, but range through as wide a field of musical literature as any being performed in concert halls today. And they come through! In his conducting of Bartók—to name but one of the moderns whom he interprets with consummate skill—those percussive and wind contributions, which come out, under less gifted hands, dispersive and disruptive, are welded under his direction into a concept entirely understandable and entirely palatable.

This ability of his to bring order where some manage to stir up only chaos was noticeable from the start of his conductorship of the Cincinnati Orchestra—as numerous critical comments of the day attest. In Cincinnati, too, he began to see the conductor's role as community-encompassing. To him it holds a twofold responsibility: "first, to transfer to the musician the clear meaning of a piece of music, the way I understand it, and, secondly, to act as an authority, as a guide and as an informant in musical matters for the community."

In 1928 Reiner became a citizen of the United States.

In 1930 he remarried (his previous marriage had ended in divorce), his wife the former Carlotta Irwin, a midwestern woman exactly suited to be his partner in his American career.

In 1931 a change was indicated in this career.

Charting Paths

The Curtis Institute of Philadelphia had come into existence some ten years before. Heavily endowed, with vast new projects, it now wished to expand its orchestral department. It was on the lookout for a teacher of conducting. Since Reiner was famous as a master of explicit gesturing as well as for deep musical knowledge, it was logical he should be asked to head the orchestral department and to teach conducting. Reiner in his turn was glad for a chance to pay his debt to America. He resigned his post in Cincinnati and came to Philadelphia.

He proved an excellent teacher. There are persons who advance far in their chosen field through an inner drive and an outer sensitivity, but who are totally unable to tell how they do it. Reiner is not one of these. Never was mind more aware of every single step and just why it has been made. Never was artist more able to chart his path even in the heat of the chase. Because of these attributes, Reiner proved eminently suited to teach the complex and subtle art of conducting.

He proved an articulate teacher. He also proved a resourceful and an inspiring one. He used the workshop method when this was a novel idea. He adjusted his teaching procedure to various types of students—the tense and easeful, the over-confident and the timorous. He was able to build up a first-rate orchestra in the school, thus giving his students an actual tool to work with. When they had finished his courses, it was his boast that they "can stand up before an orchestra they have never seen before and conduct correctly a new piece at first sight without verbal ex-

planation and by means only of manual technique."

The Philadelphia period was a rich one for Reiner not only through his Curtis work but also through channels of professional conducting. In this period he guest-conducted the Philadelphia Orchestra, the Chicago Orchestra, the New York Philharmonic-Symphony. In the operatic world his work was even more fruitful. Philadelphia, basking in a Stokowski-dominated orchestral world, still hungered for opera. Reiner—attuned always to emergency—gave them opera. During the 1934-35 season, he organized, with the backing of the Philadelphia Orchestral Association, an opera company. The Association experimented in combining productions with symphony concerts and in new presentations of old operas. Strauss's *Rosenkavalier*. Mozart's *Figaro* in English, Verdi's *Falstaff* in English, Wagner's *Tristan* and *Die Meistersinger* were given the first season. Unfortunately the project, an artistic success but a financial failure, lasted only one season. That short period of trail-blazing is something, however, which Philadelphians still look back on with pride.

Opera Coast-to-Coast

Reiner also gave other cities a sample of his enterprise. Having scored a success with a performance of *Elektra* in Philadelphia in 1932, he traveled up to New York and led the Musicians' Symphony Orchestra in concert excerpts from *Salomé* this on November 8 of that year. In 1937 he introduced Menotti's *Amelia Goes to the Ball* to New York with a student cast from the Curtis Institute of Music. In 1937 he conducted in New York the world premiere of Douglas Moore's *The Devil and Daniel Webster*. In 1936, 1937 and 1938 he conducted opera in San Francisco to the loud acclaim of press and patrons. He had only one clash—this with the stage director who insisted on using a time-honored steam apparatus to hail the demolition of the gods in *Götterdämmerung*. Reiner barred the steam because it hissed too loud.

"But Maestro," said the nervous stage director, "there will be a scandal if we don't have the steam. The audience expects it."

"There will be another scandal if we do have it," said Reiner. "Because the conductor will leave the pit." Valhalla got along without its steam.

During these years, Reiner began his regular guest conductorships abroad. In 1936 and 1937 he was invited to London to conduct. In subsequent years, he was guest conductor in most of the capitals of Europe.

As his successes multiplied, it was inevitable that he should be asked to take over the permanent conductorship of a major symphony orchestra in America. It was the Pittsburgh Symphony which first put in its bid. This orchestra had fallen on hard times. Formed in 1927, it had pegged along on a half-professional set-up for some ten years. Then the citizenry had decided to build it to major status. Otto Klemperer had taken eight weeks off from his conductorship of the Los Angeles Philharmonic to reorganize it. Then, in the time-tried manner of orchestras in search of a conductor, the management had engaged a number of guest conductors. Reiner, coming as one of these guests, conducted with such success that he was forthwith engaged. During the subsequent decade the ensemble of

ninety players was made into one of the outstanding orchestras of the nation. Its tour schedule in January and February of 1947 alone comprised thirty-four concerts in the South and Southwest, including five in Mexico City. Reiner thus became the first conductor to take a United States orchestra to that city.

While he held this conductorship Reiner was criss-crossing America and Europe, making guest appearances in their chief cities. From 1941 on he guest-conducted the N. B. C. Symphony periodically. In 1940 and 1941 he received honorary degrees respectively from the University of Pennsylvania and the University of Pittsburgh.

In Point of Economy

Then, in 1948, came news of a less happy sort. An economy-minded management decided to curtail both season and personnel of the Pittsburgh Orchestra. They came square up against the artistic integrity of Dr. Reiner. "They told me," he relates, "that they would have to cut the season from twenty-eight to twenty-five weeks, and the number of musicians from ninety to eight-five. I told them I would take a salary cut, but I would not have the number of my musicians cut down. They did it anyway. There was nothing for me to do but resign."

Resign he did. But that summer of 1948 was scarcely over before he was snapped up by the Metropolitan Opera Company. On February 4, 1949, he made his debut there in a historic performance of Strauss's *Salomé*. Virgil Thomson called it "one of the great musico-dramatic performances of our century." He was to remain with the company until the end of the 1952-53 season.

New Yorkers will not soon forget him in the role of opera conductor. It was part of the show at the "Met" to watch this stocky, short man stride through the crowded pit, head thrust forward, see him give brief acknowledgment to the loud applause from the darkened auditorium, then fix himself deliberately in the high swivel chair, put on a pair of crescent-shaped glasses and flick his baton into place. Word soon got around that Reiner's performances always came off, that from the sounding of the first phrase they had the guarantee label on them.

The Conductor's Goal

He himself makes no such blanket statement. "One strives for the fresh approach, the vitality of the work in question," he says. "But it is an almost unattainable ideal. Conducting is so much more than the creation of a single performance. So much depends on how you feel at the moment. One is not the same every day. It is not always possible to maintain that necessary freshness."

Whatever the case, his audiences got to expecting perfection from him. After almost every performance at the Metropolitan, at which he presided, the standees would run down toward the stage, the better to direct their *bravos* to this gray-haired man, all but obscured in the darkened pit, in this, one of the oldest of America's music halls.

Then, in 1953, another hall beckoned Reiner—a hall also time-honored and yet symbolic of an entirely different field of music. We see him at the fiftieth anniversary of the dedication of blue-domed Orchestra Hall in Chicago. He is the permanent conductor of its sym-

phony orchestra. He has just completed a program in which two numbers are duplicates of the concert given half a century before, that under the direction of Theodor Thomas. He has conducted Strauss's tone poem, *Death and Transfiguration*, and the *Tannhäuser* Overture. Now something happens which is deeply moving, and, to those who have looked into the lives of both of the great conductors, deeply symbolic. The baton with which Thomas conducted that first concert is laid on the desk of Fritz Reiner, while Eric Oldberg, President of the Orchestral Association, says, "Mr. Reiner, I know you feel as I do that it is a great honor to stand here in the place first occupied by Theodore Thomas . . . and to be the conductor and director of music of the great orchestra founded by him . . . You and I, and all of us mortals can be humble, as we contemplate our task and forever remember that this building does in truth harbor a living soul, which has existed in it for fifty years and will live on to immortality."

Two of a Kind

As I write these words, I am looking at the portraits, contained in the anniversary booklet of the Chicago Orchestra, of Thomas and Reiner, conductors of the orchestra a half-century apart. The similarity in their faces is striking. The same firm jaw, and the same unwavering eyes are there, the same dauntless spirit, the same tenacity of purpose. Thomas, the son of a poor immigrant from Esens, came to America in 1845 as a boy nine; Reiner, son of a prosperous Budapest merchant, came to America as a mature and successful conductor in 1922. Yet here are two of a kind—both intolerant of mediocrity, both inflexible in their insistence on the best, both supremely loyal to and ambitious for their adopted country. The Spirit which hovered near at this transference of the baton must have been satisfied that it had got into the right hands.

Dr. Reiner states that he is most happy with his engagement as permanent conductor of the Chicago Orchestra, and adds heartily, "I have no objection to staying here for the next forty years." Whatever the number of years that he and the Chicago Orchestra link together they are sure to count richly toward the city's musical development. Already results are apparent. In Reiner's first season, the demand for tickets went up sharply. The local sponsors of TV received more letters in the first six weeks than they were used to getting in a whole season. RCA Victor signed the orchestra to a contract. Sell-out concerts began to be frequent occurrences.

The Inner Change

These outward signs are indicative of deeper change. The Chicago Orchestra has been known as a sound, "traditional" orchestra. Now, with the tools at hand—a fine twenty-eight week schedule, a full quota of expert musicians, and a citizenry standing firm behind him—Reiner with that skill which he is famous, will temper this orchestra to a sensitive instrument, responsive to the crook of head, crook of finger, flick of eyelash. The master of the art of conducting has found an instrument worthy of his prowess.

—Hope Stoddard

INTERNATIONAL MUSIC

REPORT OF THE ATTORNEY ON RESOLUTION NO. 9

The following resolution was referred to the President for favorable consideration by the 1955 Convention, held in Cleveland:

RESOLUTION No. 9

WHEREAS, In November, 1947, the then General Counsel of the Federation rendered a tax opinion based on a June, 1947, decision of the United States Supreme Court indirectly involving a member of the Federation, *Bartels v. Birmingham, et al.* (67 S. Ct. 1547), and a subsequent mimeograph bulletin issued by the Treasury Department pursuant to said decision, dated September 25, 1947, which tax opinion stated:

... We are advised that the Bureau of Internal Revenue will hold every leader of an organized band liable for taxes, regardless of whether or not it is a traveling band or name band and regardless of whether he plays for only scale. We were further advised that the Bureau will also consider as an employer for tax purposes any musician who holds himself out as being able to furnish musicians to anyone desiring musical entertainment and who seeks such business even though he has no organized band"; and

WHEREAS, By reason of the foregoing, that part of the Federation's "Form B" contract (whereby all taxes were assumed by the purchaser of the music, who became the employer, and not the leader) pertaining to the assumption of taxes became practically valueless, except in those establishments involving permanent employment of musicians; and

WHEREAS, By reason of such opinion many small jobbing bands playing casual engagements, and other small orchestras which had operated on an informal cooperative or partnership basis had to designate someone in such organization formally as an "employer," and charge him with the responsibility of keeping employer's records with consequent extra expense; as a further consequence of becoming an employer for tax purposes, workmen's compensation laws attached and further extra expense and liability was incurred; and

WHEREAS, Such extra expense has added to the cost of music to the purchaser, and the tax bookkeeping involved has discouraged the booking of jobs by members unwilling to assume the responsibility therefor, with the result that employment has been lost to members of the Federation, in many cases to irresponsible non-members; and

WHEREAS, Since the *Bartels* decision, Congress in 1948 enacted legislation to clarify the decision, and by reason whereof many Federal courts, some in analogous cases in the entertainment field, have held that the purchaser of such entertainment, and not the performers thereof, are liable for such taxes; and,

WHEREAS, It is believed that the Bureau of Internal Revenue has promulgated later bulletins partly rescind-

ing its earlier bulletin, and clarifying the position of leaders in respect to taxes, but that members of the Federation have no knowledge of the same and are considering themselves to be "Employers" when they have a right to be classified otherwise; now, therefore,

BE IT RESOLVED, That the Executive Board be instructed to confer with tax counsel and obtain an opinion as to the present status of leaders with respect to tax liability and to so inform the membership.

The above resolution was referred to our attorney, Henry Kaiser, and the following is his opinion thereon, and speaks for itself.

Law Offices

VAN ARKEL AND KAISER

Suite 601, 1701 K Steet, N. W.
Washington 6, D. C.

August 30, 1955

Mr. James C. Petrillo, President
American Federation of Musicians
570 Lexington Avenue
New York 22, N. Y.

Dear President Petrillo:

Careful consideration has been given to Resolution 9, referred to you by the last Convention in Cleveland, relative to the current tax liability of orchestra and band leaders.

Inquiry at the Bureau of Internal Revenue reveals that the situation remains unchanged since the Supreme Court's opinion in 1947 in *Bartels v. Birmingham*, 332 U. S. 126, and the ensuing interpretative bulletin of the Bureau issued in 1948, Mim. 6284, 1948-2 CB 145. In other words, there have been no new statutes, decisions or bulletins which, in the opinion of the Bureau, have in any way modified, repealed or softened the impact of the *Bartels* decision or the aforementioned bulletin. The statements made in that bulletin are the Bureau's guiding principles in determining the status of orchestra and band leaders for purposes of the federal employment taxes and income tax withholding.

Thus it is that the Bureau considers an orchestra or band leader to be an employer for tax purposes if he "holds himself out as being available to furnish music to purchasers thereof, has the right to select, hire, discharge, and fix the compensation of the members of his orchestra, has primary control over the operations of his orchestra, arranges details relating to engagements and furnishes the music, arrangements, and other equipment as may be necessary, and negotiates the conditions including the financial terms for the engagements." But where a purchaser of the services of musicians hires an individual to gather together a group of musicians and retains the privilege of accepting or rejecting the selected personnel and instrumentation, and instructs the individual as to the price he will pay each musician, the purchaser is the

employer of the musicians for tax purposes. And where an orchestra is operated on a cooperative or partnership basis, and all members have a voice in the management, the members are the employees of neither the purchaser nor the leader.

Moreover, the Bureau informs us that the advice given the Federation members by their General Counsel in 1947 still remains sound from the Bureau's viewpoint. That advice, you will recall, was to the effect that the Bureau will hold every leader of an organized band liable for taxes, regardless of whether or not it is a traveling band or name band and regardless of whether he plays for only scale. The Bureau also considers a musician to be an employer for tax purposes if he holds himself out as being able to furnish musicians to anyone desiring musical entertainment and who seeks such business even though he has no organized band.

Reference is also made in the resolution to Congressional legislation enacted in 1948. That legislation reaffirmed the lawmakers' intent that the usual common-law rules, realistically applied, shall continue to be used to determine whether a person is an "employee" for tax purposes. The Congressional committees made it plain that they did not consider that the *Bartels* decision was inconsistent with those common-law rules. And the Bureau certainly does not consider this 1948 legislation as changing the applicability of the *Bartels* decision or its aforementioned bulletin.

There have been, it is true, some minor variations and changes in the Bureau's treatment of the variety entertainment field. Thus variety entertainers who are molded into one integrated show, such as a circus, have been held to be employees of the management. *Ringling Bros.-Barnum & Bailey Combined Shows, Ins., v. Higgins*, 189 F.2d 865 (C.A.2). But even here the facts must be substantially similar to those appearing in the well-known *Ringling Bros.* circus. Variety entertainers who perform their special routines (musical or otherwise) in a series of short-term engagements for a number of different operators of theaters, night clubs, restaurants, and similar establishments, free from control except that incidental to the continuity of the entertainment programs in which they participate, are not treated as employees. Moreover, while the owner of a variety act supplied to an establishment under the above-described conditions is an independent contractor in his dealings with such establishment, he is the employer of the members of his act if he exercises over their services the control necessary under the usual common-law rules to establish the relationship of employer and employee. Mim. 6715, 1951-2 CB 171.

Our conclusion thus must be that there has been no change in the official attitude of the Bureau which would in any way affect the situation referred to in Resolution 9.

Respectfully submitted,

HENRY KAISER.

HK:vmm

SPEAKING OF MUSIC

In Welcome

An opening night of the Philadelphia Orchestra, whether in the home city or at Carnegie Hall, New York, always finds the audience members enjoying a reunion of like minds as well as an excellent program. That of October 4 in the latter city was no exception. People went around congratulating each other on being able to be there. They felt even more gratified when the program began. Again came those long-sustained climaxes, those subtle interplays among the instrumental sections. Before the Brahms First was much more than begun every extraneous worry or fixation had been left at the door with the wrong half of the ticket stubs.



Emil Gilels

The Overture to *Fidelio*, Op. 72, by Beethoven, was given as a commemorative gesture on the reopening of the Vienna Opera House this year, and the second movement of the Brahms' Symphony No. 1 was played in memory of Olin Downes.

Soloist in the final number, the Tchaikovsky Piano Concerto, was Emil Gilels, first Soviet artist since Prokofiev to be welcomed on tour through the United States. And he was welcomed, together with the cultural thaw in the cold war which his presence indicated. From the moment he ran his incredibly rapid and incredibly eloquent fingers over the keys as soloist in the Tchaikovsky B-flat minor Concerto he had the audience with him. Here was a stronger sense of individuality than we have been used to. Or perhaps it was the fact of its being so unusual a sort of individuality. That it was not calm sailing between him and the orchestra at all times was just as Tchaikovsky would have had it. That composer once said of this work, "Here we are dealing with two equal opponents; the orchestra with its power and inexhaustible

variety of color, opposed by the small but high-mettled piano, which often comes out victorious in the hands of a gifted executant."

It did this evening, anyway.

Mozart Relived

In every town of any size in the United States music lovers are meeting to make plans for the celebration of the birth two hundred years ago of Wolfgang Amadeus Mozart. The gathering of which I was happy to be a part was that held by the Educational Department of the Griffith Music Foundation in Newark, New Jersey, on October 5, 1955. If the other get-togethers come up to this in point of recapturing the spirit of that great composer, then America is assured in 1956 a very happy year of Mozartean revivals.

Mozart himself would have been happy to have been one of the group of quiet listeners and players who came together on this occasion. He would have enjoyed the talks about the interactions of orchestra and solo singer in the Rococo Period (Thomas Scherman gave this talk) and of the special approaches to the study of his own violin and piano works. But he would have enjoyed even more the quiet luncheon concert wherein sonatas of his for violin and harpsichord and for piano were played in the manner of the period. The absorbed attention of these music teachers from all over New Jersey to music as Mozart meant it to be, the even, untroubled renditions—little difficulties resolved almost as soon as uttered, small storms subsiding almost as soon as quickened—would have pleased him mightily. Tones brilliant yet balanced, purity, taste, cleanness, these were the gist of the hour or so that the lunchers sat immersed, none of them hurried or tense or agitated, a few of them sipping after-dinner coffee, a few of them smoking, a few of them knitting.

Robert Brink, violinist, Daniel Pinkham, harpsichordist, and Mieczyslaw Horszowski, pianist, were the deft shapers during this hour or so of that happy, happy world of freedom within the confines of rigid harmonic rules and rigid expressional controls. It was entirely in keeping with the mood of the afternoon and the mood of Mozart that the applause itself was spontaneous yet never boisterous, and that the acknowledgments were modestly appreciative.

Ballet on Tour

The Ballet Russe de Monte Carlo is currently ribboning a gay strip of entertainment across the land. We happened to catch it as it unfurled in Newark, New Jersey, October 8, under the auspices of the Griffith Music Foundation, the first of that organization's distinguished offerings for the current season.

The first half, *Les Sylphides* and *Pas de Deux Classique*, frothed with *tutu* and flowed with Chopin's preludes and nocturnes and Tchaikovsky excerpts. But with *Harold in Italy*, Leonide Massine's choreographic interpretation of the famous Berlioz Symphony, one got drama as well as dancing. The part of *The Simpleton*, danced by Terry De Mari, couldn't have been more poignant if it had been played by a great actor, and *The Hussar*, as danced by Leon Danielian, had a vibrancy which brought the whole of this somewhat

attenuated ballet into focus. Danielian's lightning interplay opposite Irina Borowska as street dancer (a new star from the Teatro Colon in Buenos Aires), brought out both his and her special aptitudes.

The large orchestra served up two excellent solo excerpts during the course of the evening, one by violinist Leonard Lublow (*The Black Swan*, music by Tchaikovsky) and one by violist Joseph Railich in the Berlioz work.

As is well known, the real force for holding together the dispersive elements which constitute ballet is the conductor. The conductor of this evening was Ivan Boutnikoff, who has done his work well. Mr. Boutnikoff has been with the Ballet Russe de Monte Carlo for ten years now, and before that had a distinguished career in Europe. A graduate of the Academy of Music in Charolais, Russia, he also has



Ivan Boutnikoff

the advantage of study with Arthur Nikisch. He has been guest conductor of major symphonies in Vienna, Paris, Brussels, Berlin, London, Budapest, Trieste and Riga, and has taught conducting in academies in Russia, Turkey and Greece. In the United States since 1940, he has guest-conducted the Hollywood Bowl and has composed music for the ballet and symphony orchestra. He is an American citizen and a member of Local 800.

The Griffith Music Foundation, which sponsored this event as the first of a series of concerts this year of major symphony orchestras and outstanding virtuosi, was conceived and incorporated as a non-profit organization in February, 1938, by Mrs. Parker O. Griffith of Newark with the purpose of promoting and encouraging live music in New Jersey. In the seventeen years of its existence it has missed presenting such a series of outstanding musical events.

Robert Brink and Daniel Pinkham



Fender

fine electric instruments



4 NECK STRINGMASTER 3 NECK STRINGMASTER



SINGLE DELUXE



STUDENT SET



TWIN AMP



SUPER AMP



TREMOLUX AMP



TELECASTER AND CASE



STRATOCASTER WITH TREMOLO



PRECISION BASS AND BASSMAN AMP

These are but a few of the outstanding Fender products

Distributed Exclusively By

FENDER SALES INC.

308 EAST FIFTH ST., SANTA ANA, CALIF.

"That great Gretsch sound" draws rave of still another drum star, Don Lamond



Don Lamond and Gretsch Broadcasters

DON LAMOND consistently rides high in the nation's annual drummer popularity polls; appears frequently on TV. Has been seen playing with Milton Delugg on the Herb Shriner and Morey Amsterdam shows. Don joins the chorus of the nation's top drummers who say, "Gretsch Broadcasters, greatest drums I ever owned." Hear that unmistakable Broadcaster sound yourself at your Gretsch dealer, or write for your free catalog of Gretsch drum outfits. Just address Dept. IM-1155, FRED. GRETSCH, 60 Broadway, Brooklyn 11, N. Y.

Your best buy in drumheads

Amrawco

IN THE BLUE AND YELLOW BOX

Most complete line of
TYMPANI
BONGO
TIMBALE
 & CONGA HEADS 100

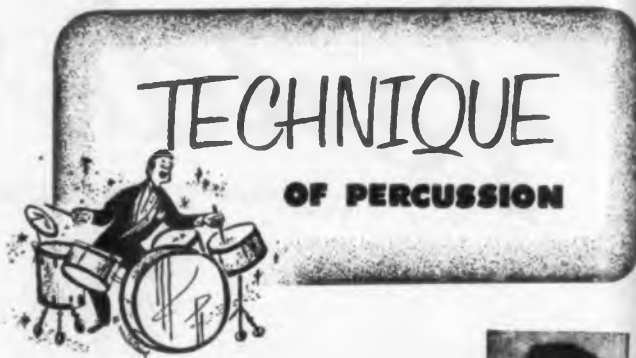
Also the finest
Banjo Heads

YOUR DEALER HAS THEM

AMERICAN RAWHIDE MFG. CO., CHICAGO 22, ILL.

By GEORGE LAWRENCE STONE	DODGE DRUM SCHOOL Elementary and Advanced Instructor\$2.00
STICK CONTROL For the practicing drummer\$2.50	DODGE DRUM CHART 400 Measures Analyzed and Fingered75
MALLET CONTROL For the practicing vibre player.....\$2.50	Postpaid - Cash with Order
MILITARY DRUM BEATS For Schools and Drum Corps.....\$1.00	GEORGE B. STONE & SON, INC. 47-61 Hanover St., Boston 13, Massachusetts

PROTECT YOUR FUTURE: Buy Your EXTRA Bonds Now!



by George Lawrence Stone



THE FLAMAMACUE

One of my public (Oh, boy, how I love that!) squawks good-naturedly over my statement in the July issue that the term *flamacue* is almost forgotten today. It's one of the standard rudiments of today he points out, and, by inference, he thinks I pulled a blooper.

Sharpen up those alleged eagle eyes of yours, brother, and re-read my statement. You will find that the almost forgotten term I referred to was not the *flamacue*, but the *flamamacue*. Thanks, anyway, for reading the drum column.

Mutual Admiration Society

"What makes the successful combo in modern music click?" asked "piano man" Marian McPartland, during a flying visit she made to Boston recently.

She hesitated a moment, then answered: "Primarily a meeting of minds."

"You are maybe a psychiatrist?" I ventured.

She evaded that one, evidently considering it to be a trick question, and answered: "It's just common sense. The members of a combo must admire and respect the personality and ability of the other. They must like each other. This will help them to think along the same general lines. And, together with other factors, it will help them to work harmoniously, with the complete mental and physical relaxation so important to a finished performance."

"What happens in your own case," I persisted, "when you, you bass man Bill Crow or drummer Joe Morello develops a headache, barks a shin or (you should excuse it, please) has trouble at home?"

"Of course, the distractions of one are bound to have a depressing effect on the three of us," she replied, "and if we all have trouble at the same time, the completely relaxed feeling we consider ideal temporarily goes out the window. But in this business we have to live with the punches, do the best we can and hope that our difficulties will not affect our playing to a noticeable degree."

Common sense sentiments, these, by a gal who really has the musical know-how.

Staggering Drummers

A Detroit member asks what is meant by the term *stagger system* in drumming.

With great self-control I stifle the urge to make a few well-chosen remarks on ways and means I have heard of which could be employed in inducing drummers to stagger. Answering Detroiters seriously, staggering the drum parts on, say, a street parade, could mean alternating one drummer playing part of the time (on relief, between the bus numbers), and the other drummer alternating. This is a godsend on a long parade, for otherwise both or, in a larger section, all drummers would have to play continuously.

There is a somewhat similar alternation employed in English, Scottish and Irish drum corps playing. Here there is a leading drummer who picks up the step by playing a drumbeat (solo) for six measures—anything in the repertoire. This drumbeat is generally in the form of an eight-measure strain repeated.

The full corps then picks up the same drumbeat, playing

INTERNATIONAL MUSICIAN

through for thirty-two measures (the eight-measure strain played through four times).

The leading drummer then continues with another drumbeat of similar duration, echoed at its termination by the full corps. And so on.

This style is not only interesting, but easier on the drummers when doing a twelve-mile hike that those wicked contractors lure the boys into by describing it as a *short parade—just a few blocks.*

"Make up Your Mind," He Says

A Philadelphia brother writes that he has unearthed five different versions of the fife and drum number *The Three Camps* in as many drumming textbooks and asks how this number really should be played. "Why," he inquires, with a bit of acerbity, "don't you drum authorities get together and do a little standardizing?"

Well, I can't do much on your second question, brother, for some of your five, and some of the dozen or so versions I have on file, were written before you and I were born, and their authors have long since passed on to their just reward.

Some of the earlier authorities, I should judge from a study of their works, must have been more proficient in *executing* the ancient drumbeats than in *explaining* them in cold print.

Still, despite a wide divergence in the manner of their notation, most of the traditional drumbeats have come down to us today, from drummer to drummer, if you will, substantially unchanged, and *The Three Camps*, with its accompanying fife part (one of the fife and drum numbers included in *The Camp Duty of the United States Army*) is one of these.

The consensus among experts today who take their drumming seriously seems to favor the version of this number as I have transcribed it below:

The Three Camps

1st Camp

2nd Camp

3rd Camp

(Continued on page twenty-one)

SEE AND HEAR

The JEN-Co KEYBOARD INSTRUMENTS



CELESTA

4 Octaves

CELESTETTE

3 Octaves

CELESTINA

2 1/2 Octaves

**USED BY
LIBERACE — who says —
"I am Well Pleased with
this Wonderful Instru-
ment!"**

- Jen-Co No. 501—CELESTA—4 octaves, white or black pearl plastic cabinet, on casters \$450.00
- Jen-Co No. 502—CELESTETTE—3 octaves, wt. 37 1/2 lbs. Case covered with leatherette, white or colored pearl plastic, or natural wood finish.
Leatherette case \$275.00
Pearl or natural wood finish \$285.00
- Jen-Co No. 503—CELESTINA—Entirely NEW—2 1/2 octaves can be placed on piano or organ. C to E range. Wt. 26 lbs. Price \$160.00

Jen-Co Musical Products

BOX 148, DECATUR, ILLINOIS

**BAND LEADERS—COMBOS--ACTS --
Start the New Year Right!**

**BE SURE OF YOUR TAX DEDUCTIONS WITH THE
E-Z Way Bookkeeping Record
For Band Leaders**



**\$3.50
POSTPAID
ANYWHERE IN U.S.A.**

It's so simple and easy to keep complete and accurate records of income, expenditures, pay roll and detail in this 8 1/2" x 11" spiral bound leatherette cover book. **Designed especially for Band Leaders**, used by many others in show business. Complete with Social Security, weekly withholding tables; no technical knowledge needed. **PAYS FOR ITSELF AGAIN AND AGAIN.**

JUNO PUBLISHERS (L.M.—11-55)

P. O. BOX 301, CANTON 10, OHIO

GENTLEMEN: Enclosed is \$3.50. RUSH me one copy of the E-Z WAY BOOKKEEPING RECORD FOR BAND LEADERS.

NAME _____

ADDRESS _____

CITY _____

ZONE _____ STATE _____

**"FILL IN
COUPON AND
MAIL TODAY!"**

SUPRO

**MORE
FEATURES
MORE
MODELS**

Write today for our FREE Catalog



**SUPRO & NATIONAL GUITARS
by VAI CO MFG CO**

**S-P-R-E-A-D-S FARTHER
LASTS LONGER
HOLTON
OIL**



Superior spreading power, slower evaporation, uniform consistency—HOLTON OIL tests best for easier, speedier instrument action.

- No. 1—Trombone Slides
- No. 2—Valve Instruments
- No. 3—Fine Mechanisms
- 30¢ With Swab Applicator
- 33¢ With Dropper

**BUY IT AT
MUSIC DEALERS EVERYWHERE**



Views and Reviews

By SOL BABITZ

THE AUTHENTIC INTERPRETATION OF 19TH CENTURY MUSIC

We are now more than half a century removed from the nineteenth century, from Brahms, for example, and more than a century removed from his predecessors. It is therefore time that we reviewed our attitude toward the performance of the music of that era, to rediscover the authentic nineteenth-century performance just as we try to rediscover the earlier styles of Bach and Mozart.

During a composer's lifetime his music is interpreted by performers who, living in the same musical climate, are capable of reproducing the composer's intentions and even improving upon them. The generations immediately following a composer's death will reinterpret the music on the basis of gradual stylistic and technical changes. These restatements, based on the original performances which are received as "traditional" from the composer's contemporaries have a validity since they continue the tradition. However, after three or four generations the piling up of changes dilutes the original, loses contact with it, and sometimes results not in a reinterpretation but a distortion.

Today, with the help of phonograph recordings, traditional performances endorsed by the composers will serve to preserve contact

with the original; but music dating from before the recording presents the problem of a lost or faded tradition. Just as we are having difficulties in restoring the lost Bach and Mozart traditions, are we now faced with a similar problem with respect to Schubert and Mendelssohn, for example. We are also on the verge of losing our contact with the real Brahms. The following musical examples show the performance of two nineteenth century examples using position slides of that period to create the appropriate expression:



Each line shows a slide in which the first finger reaches the new position before the next finger is put down. The downward slide of the first finger combined with a breathless *diminuendo* and slight *ritardando* was a moving effect when done by Joachim, as told to me by some one who heard it.

An examination of early editions will reveal possibilities for other restorations of original fingerings, bowing and expression and discarding the accumulated changes of the past century.

I am aware that this idea goes contrary to present-day procedure which aims to make all music written in the past sound as though it were written today; but, nevertheless, I believe that more players are coming to realize that their duty to the composer goes deeper than mere adaptation of everything to the twentieth century style. Today with new advances in musicological research, the new challenge to the performer is the authentic performance for every historical period.

The Mendelssohn Concerto Fingering Problem

All of this is written in preface to the Mendelssohn Concerto Fingering Problem which appeared in this column some months ago. Unlike other problems, this one has two types of solutions: first, the most efficient modern fingering which has no stylistic justification but is merely an exercise in ingenious use of extensions, etc.; second, the traditional fingering which conforms more closely with the con-

13 BIG features on every

Thomastik Equipped Outfit

with Precision Steel Strings and Fine Tuning Tailpiece

1. MINIMUM PEG TUNING, possible when accurate top-plate tuners are used.
2. RETAINS TONAL PRECISION over long periods; unaffected by climatic changes.
3. TENSILE STRENGTH and durability prevent fraying, breakage, etc.
4. STRING UNIFORMITY replaces usual gut, aluminum, silver, etc., combinations which tend to distort tonal balance required for properly phrased chords and slurs.
5. BALANCED STRINGING... with G thickest, D, A, E relatively thinner, equalizes top-of-instrument pressure and eliminates "wolf tones".
6. LESS FINGERBOARD-STRING DISTANCE requires less finger pressure, facilitates playing ease, accurate intonation and increased string life.
7. CHROMIUM STEEL demonstrated greatest durability and tonal superiority in impartial scientific tests.
8. "SILK STRING COVERS" protect string and bridge.
9. 40% ADDED VIBRATING AREA between the bridge and end pin (a dead area with other strings and tailpieces).
10. FOUR PRECISION TUNERS for individual string tuning with simple built-in fingertip control.
11. "ACOUSTIC TAILPIECE DESIGN" improves tone and lengthens vibrating area.
12. ATTRACTIVE DURALUMINUM with a smooth black finish.
13. METAL TAILPIECE HANGER eliminates tonal distortions produced by gut hangers, which expand and contract with climatic change.

"Saves valuable teaching time!"

SIDNEY SHAPIRO
Noted String Instructor,
Lincoln High School, N. Y. C.

"The Only proper teaching set up!"

DR. GEO. BORNOFF
Eminent String Authority,
Columbia University, N. Y. C.

"Effortless tuning and precise gauge conformity!"

ELI LIFSCHY
1st Violinist, N.B.C. Symphony,
N. Y. Philharmonic, N. Y. C.

Acclaimed By
STRING INSTRUMENT
AUTHORITIES

Ernest Deffner
division of Panconion, Inc.
Dept. B-1155
601 West 26th St.
New York 1, N. Y.

Write for literature

Please send Thomastik Literature

New booklet, expert technical answers to string questions, vinyl material on strings and tailpieces

Handsome folder illustrating Thomastik Violin, Viola, Cello and Bass instrument outfits in color

Name _____

Address _____

City _____ State _____

Dealer's Name _____

City and State _____

ERNEST DEFFNER, 601 West 26th St., New York City

poser's intentions. In presenting the names of those who sent in the best fingerings, I list separately those who sent traditional and those who sent modern fingerings. In the latter group an asterisk indicates unusual fingering ingenuity.

Here is the passage with modern fingerings:



Traditional fingerings: Mrs. Miles Adrain, Fond du Lac, Wis.; Harold Betz, Pottstown, Pa.; M. Crevoi, Cleveland, Ohio; Sergei Ermenko, Edmonton, Alberta; Frank de Fabrizio, Los Angeles, Calif.; Howard Klingenberg, Columbus, Ohio; Raymond Marano, Pittsburgh, Pa.; M. Arthur Piric, Dearborn, Mich.; K. A. Pravitz, Minneapolis, Minn.; Julius Salsner, Vallejo, Calif.; Harry K. Willis, Jr., New Cumberland, Pa.; Max Senofsky, Brooklyn, N. Y.; Andrea di Sessa*, Denver, Colo.; Ralph Tillema, Pasadena, Calif.; Charles Wacouta, Prairie du Chien, Wis.; Michael Wilkomirski, Mission, Texas; John Workman, Seattle, Wash.

Modern fingerings: Nathan Aron, Milwaukee, Wis.; Wesley Barworth, Sharon, Pa.; G. R. Beck, Pacific Grove, Calif.; S. Bernstein, Chicago, Ill.; Patricia Conway, Cincinnati, Ohio; Adrain Freiche, San Antonio, Texas; Philip Galati*, Richmond, Va.; Mary Graham, New York City; Jane A. Hazelrigg, Bloomington, Ind.; Russell Keeny, San Diego, Calif.; Jerome Landsman, State Teachers College, Indiana, Pa.; Alfred Lanegger*, Marshall College, Huntington, Va.; Magda S. Langyel, Los Angeles, Calif.; Kay Minton*, Texas Christian Union, Fort Worth, Texas; Eulalia Rutledge, Sacramento, Calif.; Joseph Scheitz, Atlanta, Ga.; H. Weinstein, Los Angeles, Calif.; Noumi Fischer*, Los Angeles, Calif.; Bernard Fischer, Chicago, Ill.; Roy Wellesley, Los Angeles, Calif.; Edgar Williams, Edmonton, Alberta.

TECHNIQUE OF PERCUSSION

(Continued from page nineteen)

Here the five-, ten- and eleven-stroke rolls are shown following the ternary pattern of 12/8, and the beats comprising these rolls following the pattern of the long roll itself. The rolls are to be executed open, of course, with no trace of a buzz. The accents should be heavily marked, with the remaining roll beats producing a drummistic undertone. A good comfortable tempo for practice is at 120 beats per minute to the dotted quarter (metronome time) while, for exhibition, the number really jumps at 168.

The excerpt reproduced below is from one of the several versions which may have puzzled the Philadelphia brother, and appears here for the sole purpose of showing how the accents follow (maybe I could say *mark or point up*) the melody line of the accompanying life part:

THE THREE CAMPS.



For the
**DRUMMER
WHO CARES**



Premier®

SUPREME ENGLISH QUALITY

✪ Premier of England offer a wide choice of the finest percussion. Unequaled for tone, for appearance, and for life-time construction. See your dealer or write to either:

HALL DRUM CO.

623 URSULINES ST. NEW ORLEANS, LA.

PACIFIC MUSIC SUPPLY CO.

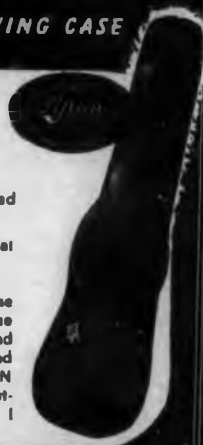
1143 S. SANTEE ST. LOS ANGELES, CAL.

...do you depend upon your instrument for a living....?

THEN YOU WILL WANT TO ASK THESE QUESTIONS ABOUT THE CARRYING CASE

- ✓ Is the case constructed of 3-ply veneer with water-repellent covering . . . ?
- ✓ Does it have permanently secured, good hardware with positive lock assurance?
- ✓ Does it have solid cowhide, steel reinforced handles that never peel . . . ?
- ✓ Does it have non-linting super-fine plush that won't scuff the instrument's finish . . . ?

Only a LIFTON case will give you these true protective measures . . . and only these measures will keep your instrument safe and secure against the ever-present hazards of bad weather and rough handling. AND . . . a LIFTON case will cost you LESS . . . because it will outlast the ordinary case at least two to one . . . !



LIFTON CASES ARE MADE FOR ALL INSTRUMENTS

Lifton Mfg. Corporation 18 W. 18th St., N.Y. 11, N.Y.



Florian Za Bach

USES . . .

PIRASTRO WONDERTONE
STRINGS
Exclusively!

Florian Za Bach

SCHERL & ROTH Inc. • Cleveland, Ohio

SUFFER FROM
STRING FEVER?

R_v - SQUIER STRINGS
Designed For Professionals

NOTE GUITARISTS:
MAKE SURE YOU HAVE SQUIER-TRUED OR ELECTRO-AMP STRINGS FOR BRILLIANCE, BALANCE, AND DURABILITY
V. C. SQUIER CO. BATTLE CREEK, MICHIGAN

HOLTON STAR ALBUM



JIMMY ZITO

with
M-G-M STUDIOS

STRATODYNE for the artist
REVELATION for the professional
COLLEGIATE for the student.

330 N. CHURCH ST., ELKHORN, WISCONSIN PREFERRED INSTRUMENTS FOR OVER HALF A CENTURY

the ZOTTOLA Mouthpiece used by...

for
**TRUMPET.
CORNET
and
TROMBONE**



BILLY BUTTERFIELD VERNON FRILEY BOBBY HACKETT
"World's Finest Precision-Built Mouthpiece"
featuring our exclusive "STEPPED BACK-BORE"

USED AND ENDORSED BY

- LES ELGART
- VERNON BROWN
- WALTER MERCURIO
- EDDIE BERT
- RUBY BRAFF
- TONY FASO
- SKIP LAYTON
- JOHNNY FALLSTICH
- AL MATTALIANO
- WILL BRADLEY
- JOHNNY GRASSI



40 BEECH ST., PORT CHESTER, N. Y.

PROTECT YOUR FUTURE: Buy Your EXTRA Bonds Now!

TRUMPET TALK

by Dan Tetzlaff



In the city where I have lived and played most of my life it possible (and necessary) to play in many different types of musical organizations. This is a privilege denied a majority of musicians just because of circumstances. I have been asked many times by friends or students to make comparisons—say, between symphony and dance band playing.

Today my answer to such a question would be this chart. As much as possible it combines the opinions of my colleagues with my own experiences of the past twenty years.

	Legitimate			Popular		
	Sym-phony	En-semble	Con-Band	Name	Society	Gen
Tone	3+	3+	2	3	2	1
Intonation	3	3+	2	3+	2	3
Entrances (attack)	3+	3+	2	2	2	1
Tonguing	3	3	3+	2	1	1
Articulations	2	2	3+	2	1	1
Rhythms	3+	3	3	2	1	1
Finger Dexterity	2	2	3+	3	1	2
Flexibility	3	3	3+	2	1	2
Legato	3+	3	2	3	3+	2
Vibrato	1	2	1	3+	3+	2
Endurance	2	3	3	3+	3	1
Accuracy, Consistency	3+	3+	3+	3+	3	2
High Register	3	2	2	3+	2	1
Power	3	0	3	3+	2	1
Low Register	3	3	2	1	1	2
Delicacy	3+	3+	2	1	1	2
Sight Reading	1	1	3+	2	1	0
Transposition	3+	2	0	1	0	0
Improvising	0	0	0	1	2	3
Style and Phrasing	3+	3+	3	3+	3+	3
Theory and Arranging	1	1	1	2	2	3
Experience and Training	3+	2	3+	3+	2	1

In the fall many young American instrumentalists will be beginning another year of intensive training. One of the questions always in the mind of those seeking a future in the instrumental field is, "How much do you have to know? What must I learn to do?"

Of course, every situation varies. But generalities and averages can act as a guide to those who want to be forewarned and forearmed. It is very important that everyone realize that *different types of jobs place a premium on different aspects of musicianship.*

Project yourself into the above chart.

1. If you are seeking job opportunities in one of the types of organizations listed across the top, you can glance down the column and get a relative idea of "how much" will be expected of you in the different departments of musical development.

2. If you are able to accurately analyze your capabilities (and deficiencies) as of today, you can see for what type of organization you are now most fitted, and to whom you would have the most to offer.

INTERNATIONAL MUSICIANS ASSOCIATION

3. Imagine that some day you attain perfection (3-plus) in every respect. You can see that to utilize all your accomplishments to their utmost you would play in six or more different types of organizations.

The Modern Small Combo

This makes the least demands on training and experience. Hence is ideal for a start—offers the most opportunity for individuality, for creative and expressive solo work—"self-taught" tone or style often accepted (sometimes preferred).

Greatest demands are on "innate musicianship," tonal memory for almost "any tune in any key" (for seldom is any written music used), a sensitive ear to intonation, blending of sounds, and feeling for "modern phrasing." A knowledge of chords and progressions, and arranging is almost a "must" nowadays.

Progress from a combo to a larger group depends mostly upon schooling and experience.

The Hotel-Society Type Dance Band

Demands increase all around. It is necessary to learn *accurately* to read *inaccurately* written manuscript from the pen of the hasty copyist, who also expects you to "divine" the style he has in mind (but does not bother to indicate on your part). The phrasing you have to know, also the proper "commercial vibrato." The many different mutes are freely and extensively used. They can cover up a multitude of sins in tone and intonation (that get exposed elsewhere), but they also create new difficulties for lip stamina and control.

The Name Band

Here the premium is on power and stamina, on high register and endurance—also on a brilliant, clear tone; a fast, live vibrato; good intonation at all times; and confident and accurate entrances. Quick savvy for following the ever-changing styles of progressive leaders and arrangers makes years of training and experience one of the top requisites for this work.

For work with TV and other show bands, add to the above requirements (1) experience at following a conductor, and staying with the baton even while sight-reading; (2) an equal acquaintance with popular and modern music so that at one extreme popular tunes "can be faked" for acts that have no music, while, on the other hand, the *classical music* almost always included in the arrangements for "big-time acts" can be played in the legitimate and appropriate (non-modern) style.

Small Ensembles

To play well in a symphonietta, chamber music group or other small wind ensemble requires a development almost opposite to that for big bands. No power or strength is required, or wanted.

The premium is on control, on delicacy, on schooling.

Because these groups will accept players with limited experience, and because the desired playing requirements are so similar to those of the symphony orchestra, small ensembles are ideal for acquiring a good half of your training.

Military or Concert Bands

The greatest assets a player can bring to this type of organization are a brilliant technique highlighted by fast single tonguing, a clear staccato, fast fingers, and smooth, clear articulations. Great agility is required to execute neatly passages often transcribed from orchestral violin or clarinet parts. Bring also a flair for leadership—a projecting, bravura, fanfare style. A strong "iron lip" will also be a help, for the parts are often very sparse in rests. This problem, however, is frequently solved by using more than one player on a part so that there is an assistant to alternate with.

There is a great demand for sight reading, experience, and familiarity with repertoire. As rehearsals for large groups are very expensive, they are eliminated as much as possible. This is the main reason mature, experienced players are seen in professional bands instead of young aspirants.

Top notch band playing is almost 100 per cent transferable to the symphony orchestra and can thus supply "the other half" of the background and experience for those who aim for the top.

The Symphony Orchestra

Some of the big problems for the prospective symphony player to solve are (1) experience, (2) transposition, (3) finesse, (4) control, (5) discipline.

(Continued on page twenty-seven)

Dolnet saxophones and clarinets

France's Finest • Europe's Favorite



CHARLES MARIANO



ILLINOIS JACQUET

Played by America's Top Musicians

Charles Mariano, stellar lead alto with famed Stan Kenton Orchestra, and Illinois Jacquet, "Supersonic Sound" Tenor sax star, are only two of the many *outstanding artists* who have chosen Dolnet as their instrument . . . They know that with Dolnet they have the *supreme achievement of Europe's finest craftsmen!*

In clarity and accuracy of tone, precise tuning, flexibility and playing ease, Dolnet saxophones and clarinets are *unsurpassed* . . . And, best of all, Dolnet prices are *lower* than any other comparable instrument — *French or American!*

Try a Dolnet at your dealer's today—or write any of the Dolnet distributors listed below for *free literature* and name of nearest dealer.

- ★ UNSURPASSED TONE
- ★ QUALITY CONSTRUCTION
- ★ PRECISION TUNING

Grossman Music Corp. 740 Bolivar Road, Cleveland 15, Ohio
 Pacific Music Supply Co. 1143 Santa Fe St. Los Angeles, Cal
 The Vega Co. 155 Columbus Ave. Boston 16, Mass.

THE MOST UNUSUAL MUSIC IN THE WORLD. . . AT YOUR FINGERTIPS!

You wave your hand in the air . . . and the room echoes with spellbinding, fascinating tones. This is the exciting music of the THEREMIN, the amazing instrument that creates the newest sound in the world . . . electronically. Now, after 25 years of absence from the commercial market, the new, completely perfected THEREMIN is once again available to the musician. Several hours of practice is all it takes to master the THEREMIN and achieve the most extraordinary mood music and unusual effects. Send for FREE, fascinating brochure packed with information.

R. A. MOOG CO. 51-09 PARSONS BOULEVARD DEPT. M. FLUSHING 35, N. Y.



DALBEY'S OILS

have been serving the most critical musicians for over 50 YEARS.
 For **TROMBONE** or **VALVES** with *drumpee*.
 Your music dealer will supply you.

A great teacher talk^{talk}

on the case for quality in musical instruments

"We who teach music know these facts: *That the quality of the instrument he plays has direct bearing on the student's opportunities for success.* We cannot expect any player, least of all a beginner, to experience the full joys of music with an instrument that is even slightly out-of-tune, uneven in tonal coloring or difficult to finger. Insofar as we fall short of perfection, so we fail in our capacity to inspire—and inspiration for the youngster as for the artist is the lifeblood of creative music. Thus we teachers must recognize this important responsibility—to guide our youngsters and their parents in the choice of the very finest quality instruments.

"That student is fortunate whose teacher has the critical judgment needed to recognize instruments of quality and uniformity, and to speak out decisively on their behalf. Without such active guidance parents are easy prey to the blandishments that cloud and confuse.

"Over the years there have been many great names associated with excellence in musical instruments.

In our generation the torch-bearer of quality is Leblanc—the name that has come to mean not only incomparable workmanship and performance, but the highest degree of uniformity the instrument-making world has ever known. To teachers everywhere, I say 'know the true quality and value of the instruments you recommend to your students.'

Remember when you allow the parent to buy unwisely, it is the youngster that suffers. Help your students' parents to understand that their investment is not in a musical instrument, but in the child. And only with the finest quality instrument can a youngster reap the full benefits of a music education."

LEBLANC

G. Leblanc Corporation — Kenosha, Wisconsin

to ko teachers

*"... altogether
the most inspiring instrument
I have ever owned."*

Daniel Bonade, Professor of Clarinet
Juilliard School of Music, New York City

Daniel Bonade is respected throughout the world as one of the great clarinetists and great clarinet teachers of all time, holder of a first prize from the Paris Conservatory. His professional career includes 13 years with the Philadelphia Orchestra under Stokowski; the Columbia Broadcasting Symphony Orchestra under Howard Barlow; and 8 years with the Cleveland Orchestra, Artur Rodzinski, conductor. Mr. Bonade taught for many years at Philadelphia's Curtis Institute, and is now Professor of Clarinet at the famous Juilliard School of Music in New York City.

Gretsch Spotlight

Tony Mecca, WOV staff man, shines in "Accordion Duets" with Joe Biviano



Tony Mecca and his *Eldorado by La Tosca*

Hear accordion at top artistic level in the new "Accordion Duets" album (Jay Dee LP No. 3) featuring Tony Mecca and Joe Biviano. Tony, well-known in the entertainment field through radio, TV and records, performs regularly on New York's famous voice of Italian America, station WOV. Says Tony, "My new *Eldorado by La Tosca* is the ideal artist's accordion—superior in tone, instantly responsive...and it looks beautiful." For information on the new *Eldorado* and other Gretsch accordions, write FRED. GRETSCH, Dept. IM 1155, 60 Broadway, Brooklyn 11, N. Y.

SHAWL COLLAR JACKETS

DIRECT FROM THE MANUFACTURER

18.75

Fine, full-bodied all-year-round Rayon and Deacons. Fully lined. Sizes 34 to 46, longs and regulars. Smart, cool, good-looking.

Guaranteed against more than 1% shrinkage

COLORS: Red Plaids, Black Watch, Green, Maroon Tartans, etc.

We have outfitted fine bands all over the U. S. A. Satisfaction guaranteed!

Also **SOLIDS—\$16.75** • **SLACKS—\$8.75**

Free sample materials sent on request

TOWNCRAFT CLOTHES

752 Broadway, New York 3, N. Y.

Telephone: GRamercy 7-7652



● by Alfred May

guide to accordion playing



The Entertaining Accordionist

Active accordionists will find that demands are made of them that are never dreamed of in regard to other instrumentalists. On other instruments, one is tabbed as a hot man, a reader, a long hair, a faithful accompanist, a soloist, a lead man, a section man, etc. The accordionist should be all these things rolled into one! My experience usually is this: someone will request a tune; each musician will ask the other, "Do you know it?" After they've racked their brains over it, the consensus is, "Oh! Here's an accordionist; they know everything!"—or, at least they expect you to know everything.

Repertoire

My best advice along this line is to play and learn everything imaginable. As an accordionist, everything you learn can eventually be put to use. I recall an early teacher I had (he had a rather commercial outlook) who chided me on "wasting efforts in learning his heavy overtures." At the time I had no use for them and couldn't get far ahead. For many years I was inclined to agree with him. However, I find today that if you can't play *Poet and Peasant* seriously, it should be good for a lot of laughs. Play *William Tell* and the average listener doesn't know the name. He associates the Lone Ranger, though, and gets a lot of fun out of it. Play the rapid movement near the end of *Dance of the Hours* and everyone conjures up a horse race. Calls for ballet numbers are not every-day affairs; however, *The Piano Polka* is a "natural" for female impersonators, characters with flair for the grotesque or just anyone with a repressed desire to dance. A similar selection is the fast movement from *Orpheus in the Underworld* always associated with the can-can.

As you can see by the foregoing titles, we've enumerated a large number of popular classical selections that every accordionist ought to know. Yet, few, if any, dance musicians have a first-hand playing knowledge of these tunes. I'm a strong believer in learning everything one can as an accordionist just can't be too well rounded musically. At every chance, play everything that comes your way. Read it over merely to acquaint your ears with it. If you have enough time, memorize it. I've learned many a selection I haven't had the time to learn by merely playing it over for a student or listening to him render it.

Another bit of advice is not to allow your own tastes to enter into the selection of a tune. Of course, play the tunes you love; you'll play them with interest and memorize them easily. On the other hand, play all the tunes others love, too; they may not be your favorites but they make you ready to meet the public. You need not compromise a bit; however, think of the people—they're paying your wages and they'd like to be pleased. If you please them, it means repeat performances and recommendations.

Selection of Tunes

Knowing what to play at the right time is most important. It's a good idea to try to size up the type of crowd you're catering to. Regard them as to age and associate tunes from that era. For example, I'd reserve the latest current tunes for teen-agers; on the other hand, the same selections are invariably meaningless to the older vintage. Learn a goodly supply of old community sing type selections. They

INTERNATIONAL MUSICIAN

like
New
items
They
harm
Hone
too.
It's g
a bit
also
you
is pl
notic
This
every
(and
Too
many
Don't
good,
fully,
all m
usual

like
New
items
They
harm
Hone
too.
It's g
a bit
also
you
is pl
notic
This
every
(and
Too
many
Don't
good,
fully,
all m
usual

T
work.
had p
a top
time.
H
traini
rate k
for an
R
is expe
allow f
T
trol of
especia
that thi
tra the
as to b
to the k
He
mandat
fies. H
permi
mains.
mind-re
season's
degree
Th
and mo
ideas to
ers in
fullest.
NOV

like *Let Me Call You Sweetheart*, *Bicycle Built for Two*, *Sidewalks of New York* and *Take Me Out to the Ball Game* are just about the finest items out to get people hummin' or singin' along regardless of age. They appeal to everyone. When one gets off with the male set or the harmonizers, the emphasis shifts to *Old Mill Stream*. *I Had a Dream*, *Honey, I've Been Workin' on the Railroad*. These are more ad libbish, too. They can be rendered a tempo if sung the second time around. It's good to be able to sing along with people, too. They're sometimes a bit reticent at first but will join in if you'll give them a start. They also need prompting on many of the lyrics. For community singing, you don't need the finest voice, either. When your two hands are used in playing the instrument, it's helpful if you can lead the group with motions of your head and body. Otherwise you may not sing together. This is very important in rendering anthems. Talking of anthems, everyone should know a good arrangement of our national anthem (and anthems of other nations if you play for various nationalities). Too many musicians fake *America* or *The Star-Spangled Banner*. To many ears the bass line is as distinct as the melodic line of the soprano. Don't play it from a simplified collection either: if you can't find a good, complete arrangement, make use of a piano copy and play faithfully. I'll supply lists of arrangements if you care to write to me. By all means, do play an arrangement that has this bass line in it and is usually played by trombones and basses.



This same warning about anthems is also true of Christmas carols, which we'll discuss in the next column.

TRUMPET TALK

(Continued from page twenty-three)

The conductor is the key man in modern symphony orchestra work. He does the hiring. He seldom will take a man who has not had previous orchestral experience. Where and how you get this is a top problem. The conductor is reluctant to have you learn on his time.

He expects a pre-familiarity with all the parts. This requires long training, guidance by another symphony player, a thorough and accurate knowledge of all the transpositions (frequently a stumbling-block for an otherwise good player).

Rehearsals are for "polish"—not for practice. Little sight-reading is expected, or wanted. Programs are announced far in advance to allow for the expected preparation.

The conductor will listen for a smooth, warm, solo style; a control of the tone quality in all registers, and in all dynamics. He will especially be looking for control of the pianissimo, for he has learned that this is what gives the players their biggest worries. In the orchestra the trumpet has "little competition" for volume: it is so exposed as to be almost always openly audible. So face it. You are a worry to the boss.

He will expect the ultimate in control and concentration. This is mandatory to playing the music the way he and/or the composer specifies. He will feel it his duty to instruct you (as much as time will permit) on the "proper playing" of most of the passages. What remains, he trusts to your "good judgment." So you play the delightful mind-reading game of guessing where to lead—where to follow. In a season's work this is not just with one conductor, but with many. Your degree of success at all this makes you the hero—or the bum.

The modern conductor treats every rehearsal as a concert. Time and money are scarce items. Demands are optimum. To bend your ideas to the baton—and to blend your sound always to the other players in the ensemble will keep your self-discipline exercised to the fullest.

NOVEMBER, 1955

SANO Hi-Fidelity ELONGATED PICK-UP

Attached to grille of any accordion... truest reproduction and amplification of sound.

- 40-10,000 cps, flat response
- Flat position on both bass and treble controls
- Treble and bass side independently controlled
- Allows wide range of frequency adjustment
- Singing microphone attachment
- On-off switch

SANO Hi-Fi AMPLIFIERS

Gives wide range of response with minimum distortion. 20 - 30,000 cps.

Ask About SANO Hi-Fi Electric ACCORDIONS

MAT MATHEWS
Internationally Known Accordionist prefers... *Sano*

Voted No. 1 in Metronome Poll.
Voted No. 2 in Downbeat.

See Your Nearest Dealer or Write Today for Complete Details

SANO CORP. • 57-59 New St., Irvington, N. J.

GIVE YOUR INSTRUMENT A New Look!



USE CONN SELF-SPRAYING LACQUER



NEW... EASY TO USE — and it's economical! Handy spray-container holds enough lacquer for many touch-up jobs on your metal instrument, or on articles in the home. No extensive preparation necessary; no cleaning up to do after using. Just follow directions on the can... press the button, and spray. Available in clear or gold lacquer. See your local dealer. Only \$2.98 per can.

C. C. CONN LTD., ACCESSORY AND SERVICE DIVISION
DEPT. 1124, ELKHART, INDIANA

YOUR DEALER HAS THIS GENUINE CONN LACQUER

60 MODERN TUNINGS FOR EIGHT STRING STEEL GUITARS

Sent Postpaid Anywhere in the U. S. or Canada on Receipt of \$1.00 Cash or Money Order.
16 PAGES OF 6THS, 7THS, 9THS, 13THS, MINORS, INVERTED, COMBINATIONS, DIMINISHED, AUGMENTED

\$1.00

Copyright 1953 By PAUL A. BIGSBY

8114 East Phlox St., Downey, Calif.

Patronize the advertisers of the International Musician!



You may interpret this picture in many ways—but music is interpreted by University in only one way... faithfully. For information about the speaker systems shown above, please send for Free illustrated brochure A78. UNIVERSITY LOUDSPEAKERS, INC., WHITE PLAINS, N. Y.

Photo by Ray Cicera. Instruments courtesy of Henry Adler Music Co., N.Y.C.

...VAN CORDIC
FREE
LITERAT
WRITE
...
60
N
...
Electronic
Info
OVE



There is something extra in this Accordion!

35% MORE CARRYING POWER!

MARY DIRECTONE

THE ACCORDION AND CRUCIANELLI ACCORDIONS

FREE LITERATURE WRITE TODAY!
Find out why the world's top accordions inevitably choose DIRECTONE for top performance!

Pancordion

DEPT. B-1155
601 WEST 26TH ST.
NEW YORK 1, N. Y.

Chronize the advertisers of the International Musician I

NOVEMBER, 1955



TOP FLIGHT BANDS IN WISCONSIN

see page thirty-two

Last month in the *International Musician* we presented brief histories of the symphony orchestras of Wisconsin. Next month we shall present an installment dealing with the concert bands and other musical enterprises in the state. This month, however, we should like to say something about the excellent dance units that operate in various communities of the Badger State.

There are a great number of these. For instance, Stevens Point, a city of 16,564, has twelve dance bands working out of the jurisdiction of Local 213. Local 182, covering Neenah and Menasha, has in addition to several small units, two modern and three old-time orchestras. Among these is Lamar Foth and His Orchestra, established approximately thirty years ago by Tom Temple, with the name later being changed to the Templaires after the present owner took over in 1950. Membership includes Earl Cherveney, Gordon Roepke, Robert Wulterkens, Norman Schneider, Robert Kargus, Maynard Littman, Vernon Spencer, Lamar Foth and Joan Popp. Local 195, Manitowoc, boasts twenty-six dance orchestras and small combos in its jurisdiction. A few of the larger orchestras play almost nightly. The others, especially the small combos, play one or two nights per week for night clubs, parties and weddings.

Dance bands in Wisconsin are, most of them, well-traveled units. As an instance, take the Carolyn Lee Trio (Local 193, Waukesha), which for seven years has traveled to engagements in most states west of Indiana. Their present engagement is Marando's in Milan, Illinois. Members include Ray Wilcox, Carolyn Lee, and Jack Morris. Ron Harvey and His Orchestra, a band out of Local 309, Fond du Lac, is one of the better known regional dance bands in the State—a commercial unit using only special arrangements for stylization. Personnel includes George Leonard, Urban Hatzinger, Ted Erdman, Jim Arthur, Lloyd Zill, Archie Schroeder, Lord Boomer, Eddie Beau, and Joe Sieja. Local 95, Sheboygan, has a great number of polka bands, perhaps the leading one being the Les Witte Orchestra, which plays the north-eastern part of the State. It has been organized for the past eight years.

The "Biggest Little Band" of Chippewa Falls is one of the busiest night club bands in the region. Also working in the jurisdiction of Local 345, Eau Claire, is Fritz Ginder's Orchestra, a very popular old- and new-time band, as well as Jack Pingel's Orchestra, a modern dance band organized in 1924, which has been playing in northern

(Continued on the following page)



Tiny West and her Black Horse Bucaroos of Milwaukee, Wisconsin, include Bob Quay, electric guitar; Kenny Sawatka, accordion; Johnny Dentici, steel guitar; Howie Davis, drums; Tiny West, bass; Rusty Winter, Spanish guitar.

MARTIN FRERES PHILHARMONIC
MARTIN FRERES DELUXE
COUDET
JEAN MARTIN
LAMONTE

Before you choose your next woodwind... try a Martin Freres instrument at your dealer's.

Send postcard for 16-page catalog of clarinets, alto and bass clarinets, oboes.

Illustrated: Martin Freres Philharmonic — \$300.00

MARTIN FRERES WOODWINDS

Buegeleisen & Jacobson, Inc.
5 Union Square, New York 3, N. Y.
Canada: 720 Bathurst St., Toronto 4, Ont.

(Continued from the preceding page)

Wisconsin for over thirty years. The leader, Jack Pingel, was president of Local 345 for eleven years, and is now secretary of that local and vice-president of the Wisconsin State Conference.

Another polka band playing one-night engagements throughout Wisconsin is Dodo Ratchman's Orchestra. They are all members of Local 46, Oshkosh, and include Adeline Ratchman, Ruben Abraham, Louis Kaiser, Jeanette Brusius, Norman Zemke and Dodo Ratchman.

Still another band in "polka land" is Jerome Boden and His Orchestra. Though he is a newcomer in Local 193, Waukesha, he is making great strides.

Local 337, Appleton, is very proud of Dick Metko and His Boys. By the end of this year they will have traveled over 45,000 miles to play 260 engagements in 135 dance halls in three States.

Local 205, Green Bay, has many top-flight bands to be proud of. Cousin Fuzzy and His Cousins, one of Wisconsin's outstanding entertaining dance bands appearing on WBAY-TV, are featured in mid-west dance spots. Old-time music is their specialty.

Packers Lumberjacks, a swing band, is operated by the Green Bay Packers, Inc., which is a club in the National Professional Football League. In fact, it is only one of two such clubs which has its own band. The band plays all types of music—classical, boogie woogie, marches and popular tunes. Early in its history the Lumberjacks' uniforms characterized the band, and the musicians were noted for the whiskers which they allowed to accumulate. In their "backwoods" mode of dress, the high-top boots, corduroy pants, checkered shirts and hunting caps, the bandmen followed the team. During the ensuing years the whiskers were discarded and changes in the uniform occurred. In 1938 the football corporation offered to finance the band and decided they wanted this volunteer organization streamlined. New uniforms were procured. However, the name remained. Packers Lumberjacks has been directed and managed by Wilner Burke for sixteen years, and today consists of a director, twenty-eight musicians, one drum major, five drum majorettes, and a singer.

Another band leader of Green Bay who has established a record is Clarence Edges, director of the "Musicmakers." Edges also happened to be president of Local 205, Green Bay. He has worked for twenty-four consecutive years with the same radio orchestras and one television combo. Now as leader of the "Musicmakers," he reaches a daily audience of over 100,000. Edges does a considerable amount of night club, theater, hotel and festival engagements, playing everything from light concert music to swing, Dixie and country old-time. The "Musicmakers," who perform six days a week, include "Ike" Smith, Laverne Benz, Craighton Knau, Clarence Edges, Dick Combs and Cletus Gillis.

Ken Hankey and His Dixienotes, members of Local 260, Superior, appear weekly at the Friday KDAL Bandstand and perform at various engagements throughout the area. Personnel includes Sharon Conroy, Louis Meier, Jr., Leo Ellison, Ariel Damon, Kendall Hankey, Loren Budnick, Roy Reed, and Mrs. Kendall Hankey.

Working out of Local 59, Kenosha, is Joe Petrini and His Orchestra. They have just concluded their seventh summer season at the Wonder Bar in Twin Lakes.

Edward C. Wilbur, president of Local 680, Elkhorn, has been house band leader at Lake Lawn Lodge, Delavan Lake, for the past fourteen years.

Madison has an astonishing number of dance bands. The Keynotes have been entertaining for almost two years at the Idle Hour Club in that city. Members include Charlie Mears, Darlene Wollins, Bob Farr, and Al Daniels. Bob Arden's Orchestra, which plays for some of Madison's biggest social events, as well as universities and high school proms and country clubs, was organized in 1936 and at present has three of the original members still playing in it. The membership includes Wayne Grant, Romie Hilgers, Russ Stelter, Dick Hoppe, Joe Clauder, Howie Nelson, Bob Lulling, Chuck Mears and Doc Schumacher. Monty Hacker and His Orchestra appear at hotels, country clubs, as well as college, university and high school affairs. The personnel includes Bill Johnson, Jim Christenson, Bob Schwanz, Jim Dame, Conrad Bauscka, Lloyd Miller, Jack Sellers, Roger Terry

Every Musician Will Want These Best Selling Publications!

COMBO-ORK BOOKS

Unusual collections of favorite compositions especially arranged for small dance bands. Every number is complete with Melody, Harmony and Chord Names and are arranged as Solo, Duet and 3-Way (Trio) Chorus in each book. They are playable by any combination of lead instruments.

E♭ BOOK—for Alto Sax, Baritone Sax, Trombone (2) • **B♭ BOOK**—for Trumpet, Clarinet, Tenor Sax
C BOOK—for Piano, Guitar, Bass, Accordion, Organ, Violin, C Melody Sax, Flute, Oboe

COMBO-ORKS No. 1

Contains: DIANE, CHARMAINE, DON'T BLAME ME, OVER THE RAINBOW, I'M IN THE MOOD FOR LOVE, MY BLUE HEAVEN and 17 others.

COMBO-ORKS No. 2

Contains: JOHNSON RAG, PAGAN LOVE SONG, SINGIN' IN THE RAIN, STUMBLING, EVERYTHING I HAVE IS YOURS, ROSE ROOM and 17 others.

COMBO-ORKS No. 3

Contains: SUNDAY, JOSEPHINE, ELMER'S TUNE, DON'T GET AROUND MUCH ANYMORE, LAURA, SEEMS LIKE OLD TIMES, GOORUS and 16 others.

COMBO-ORKS No. 4

Contains: GOOD NIGHT SWEETHEART, STAIRWAY TO THE STARS, BE MY LOVE, HOT LIPS, STOMPIN' AT THE SAVOY, BECAUSE YOU'RE MINE and 17 others.

COMBO-ORKS No. 5

Contains: RUBY, TEMPTATION, YOU ARE MY LUCKY STAR, TAKING A CHANCE ON LOVE, I'M SITTING ON TOP OF THE WORLD and 15 others.

COMBO-ORKS No. 6

Contains: EBB TIDE, LITTLE THINGS MEAN A LOT, IF I GIVE MY HEART TO YOU, CARA MIA, I NEED YOU NOW, THREE COINS IN THE FOUNTAIN and 9 others.

MAMBOS FOR SMALL COMBOS

Contains: MAMBO MOGAMBO, ONE O'CLOCK JUMP MAMBO, TIGER BAG MAMBO, GOORUS MAMBO, NO CAN DO, MAMBOLINO and 9 others.

RHYTHM FAVORITES COMBO-ORKS

Contains: ARTISTRY IN RHYTHM, 720 IN THE BOOKS, PENNSYLVANIA 6-5000, FIVE O'CLOCK DRAG, DODGING A DIVORCEE, ELKS' PARADE and 9 others.

DIXIELAND FAVORITES COMBO-ORKS

Contains: TIGER BAG, DARKTOWN STRUTTERS' BALL, JA-DA, CHINA BOY, RUNNIN' WILD, WABASH BLUES, WANG WANG BLUES and 7 others.

WALTZ FAVORITES COMBO-ORKS

Contains: LOVELIEST NIGHT OF THE YEAR, I'M SORRY I MADE YOU CRY, SLEEP, HONEST AND TRULY, THREE O'CLOCK IN THE MORNING and 18 others.

LATIN-AMERICAN FAVORITES COMBO-ORKS

Contains: SIBONEY (Rumba), OYE NEGRA (Guaracha), CAE CAE (Samba), NO TE IMPORTE SABER (Cancion Bolero), OLE OLE (Mambo) and 15 others.

SQUARE DANCES AND POLKAS COMBO-ORKS

Contains: Square Dances—TURKEY IN THE STRAW, LITTLE BROWN JUG. Polkas—FERRY-BOAT SERENADE, WHEN THEY PLAYED THE POLKA and 23 others.

Price \$1.00 each book

* AVAILABLE AT YOUR DEALER OR DIRECT *

ROBBINS MUSIC CORPORATION • 799 SEVENTH AVENUE • NEW YORK 19, N. Y.

William Kornemann, Bob Russell, Richard Shaw, Bob Messner, and Monty Hacker. Armond Huseboe and His Modern All-Time Orchestra have been engaged in Madison and its surrounding jurisdiction since 1938. The membership consists of Fred Hecker, Armond Huseboe, Ray Zastrow, "Fuzzy" Edwards and Alex Brown. Rod MacDonald's "Dixie Bash," featuring Dick Reudebusch and the "Underprivileged Five," is almost an institution in the city. Its membership comprises Dick Haggerty, Gardy Kemneter, Dick Reudebusch, Roger Smith, Eddie Stein and Greg Blied. Besides this there are the Hoedowners (Windy Whitford, Donna Seldol, and Vern Minor), a western and square dance combo; Dorothy and Clarence Jorgenson, marimba specialists jobbing and going as far as St. Louis and other west central spots; the Cactus Twisters, a western and square dance combo; Uncle Julius Polka Band, traveling central Wisconsin; and the Shamrock Band (Bob Edwards, Joe Nieman, Wally Spletstoesser, Francis McMahan, Gene Allen and Don Olson), featuring old-time music with an oompaa beat.

Milwaukee has so many top-flight bands that describing them all here is impossible. However, we will cite a few. The Bel Trio (Bob DeBlay, Erv Ullenberg and Carl Elmer) features its own show twice a week over WTMJ-TV. The Beer City Barn Dance plays in the Milwaukee area and throughout the State on picnics and outdoor affairs. The unit has been featured on WTMJ-TV, WAUX and WMIL. Tiny West and Her Black Horse Bucaroos, which include Bob Quay, Kenny Sawotka, Johnny Dentici, Howie Davis, Tiny West and Rusty Winter, are an especially lively ensemble. Marvin Teske is currently in his third year at Alioto's Supper Club in downtown Milwaukee. He is also featured on his own television show, WSAU-TV.

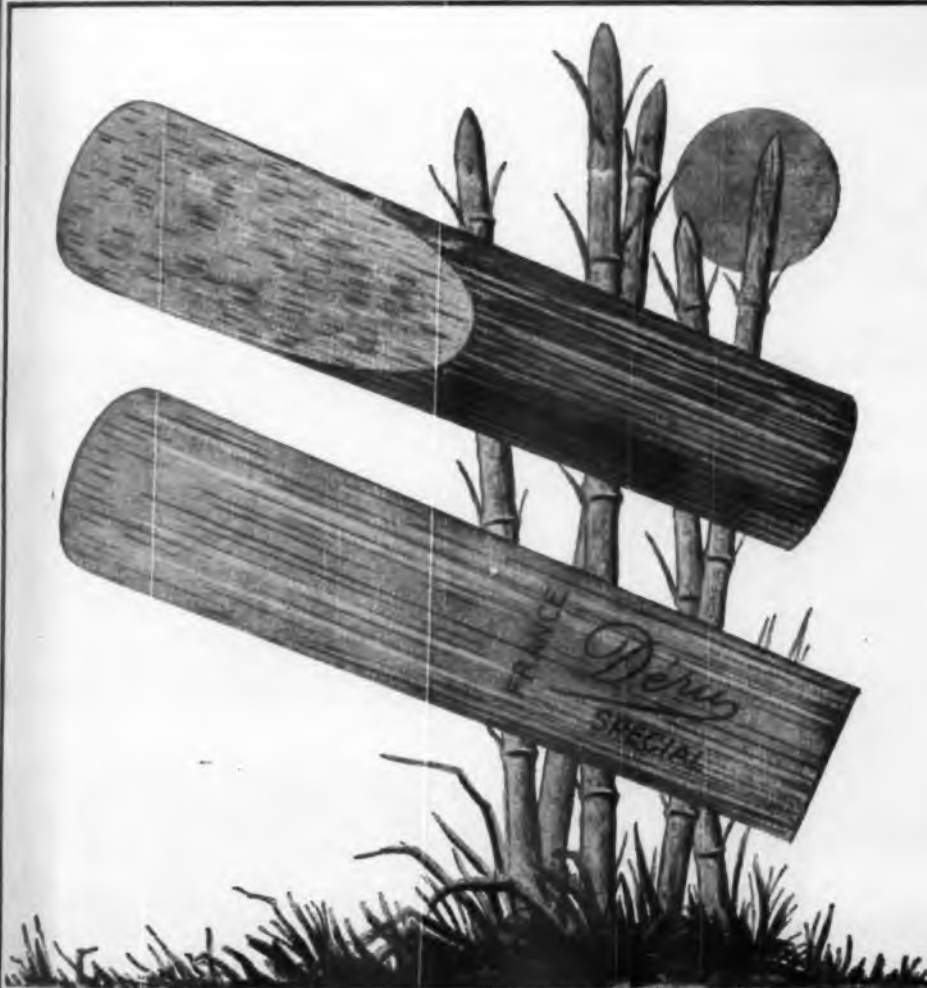
The Allen-Bradley Company has its own orchestra organized in the fall of 1942. Today it is composed of twenty musicians and a chorus of twenty voices. Twice each year the orchestra and chorus entertain with a complete new show in Saturday night concerts in

Lynde Hall at the Allen-Bradley plant. Anthony Werth is its musical director. While the objective of the orchestra and chorus is still to provide musical entertainment for Allen-Bradley employees and for the guests of the Allen-Bradley Company, it is becoming increasingly difficult to limit activities to the plant itself. During the past year the orchestra has played for innumerable outside activities, including the 1954 A. F. of M. Convention at Milwaukee. They also made a two-week good-will tour of cities in Massachusetts, Connecticut, New Jersey and Pennsylvania. They are now planning a two-week trip into Michigan to cities like Kalamazoo, Flint, Detroit, Grand Rapids, Saginaw, ending in Toledo.

Such are the vivid and colorful dance bands of Wisconsin holding forth at winter sports carnivals, at ski tournaments, at auto shows, at yacht club regattas, at cherry blossom exhibits, at annual shoots, at trout season celebrations, at agricultural field days, at aquatic meets, at plowing contests, and at strawberry festivals in Wisconsin—the State which knows how to use its live musicians.



Jack Pingel's Orchestra, Eau Claire



DERU REEDS

for

SAXOPHONE and CLARINET

A Reed of Distinctive Quality!

Try Them and Convince Yourself!

A French-Made Product

5 DIFFERENT STRENGTHS

1, 2, 3, 4, 5

H. Chiron Co., Inc.

1650 Broadway, New York 19, N. Y.



Biggest Little Band, Chippewa Falls



Above: Ron Harvey and His Orchestra, Fond du Lac

Below: The Keynoters, Madison

Badger State Bands

see page twenty-nine



Bel Trio, Milwaukee



Right, above: The Shamrock Band, Madison



Below: Ken Hankey and His Dixienotes, Superior



The Musicmakers, Green Bay



The Carolyn Lee Trio, Waukesha



Dick Metko and His Boys, Appleton



Les Witte and His Recording Orchestra, Shoboygan



Lamar Foth and His Orchestra, Neenah-Menasha



Joe Petrini and His Orchestra, Twin Lakes



Allen-Bradley Orchestra and Chorus, Milwaukee

right
from
our
own
cane
fields



These French reeds are painstakingly cultivated to assure a perfect product. Careful selection of prime stalks, patient drying and seasoning, expert craftsmanship and precise grading for strength have made Alexandre America's most popular reed. Any instrument sounds better with Alexandre Reeds.

Ernest Doffner
Bismarck 22, Pennsylvania, Inc.

DEPT. B-1155
601 WEST 26TH ST.
NEW YORK 1, N. Y.

FREE Literature Upon Request!

PROTECT YOUR FUTURE
Buy Your EXTRA Bonds Now!



LOCAL HIGHLIGHTS



Officers present at the recent formal opening of the new headquarters building of Local 375, Oklahoma City, Oklahoma. Left to right: Mary E. Garringer, auditor; Frank G. Rives, trustee; A. B. Freeman, executive board; Jack H. Walls, executive board; Al W. Yates, vice-president; Harman A. Garretson, executive board; James W. Whittaker, secretary; C. E. Day, trustee; Bernard G. Thibault, executive board; Sam Brunk, trustee; A. C. Murphy, president; Mike Peshek, treasurer.



New headquarters building of Local 375, Oklahoma City, Oklahoma



Local 161 takes this opportunity to salute John Robb who celebrated his twentieth anniversary at the Madrilien Restaurant, Washington, D. C., on October 28. Coming to the nation's capital from Altoona, Pennsylvania, in 1934, Robb played miscellaneous engagements until he was offered the trumpet job at the Madrilien in 1936. Although the leadership and personnel changed on two occasions the next few years, Robb stayed on the job until he was made maestro at this Washington show spot. That was in 1944 and he has been meeting and greeting dancing audiences filled with famous folk ever since. As for the Madrilien Restaurant, it has been in business for over thirty years, during which time it has been a constant employer of members of Local 161.

(Continued on page thirty-eight)

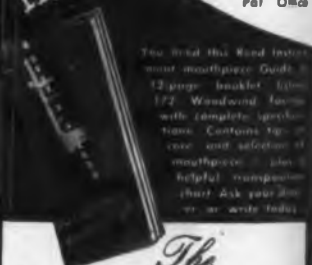
172
Different
Facings!



There's a
WOODWIND
MOUTHPIECE
for your embouchure

Woodwind is made of Steel Ebonite*, an exclusive hard mouthpiece rubber; sensitive yet durable and non-warping under high temperatures.
* registered U.S. Pat. Office

FREE!



You find this Woodwind mouthpiece Guide in 12-page booklet listing 172 Woodwind facings with complete specifications. Contains tips on care and selection of mouthpiece. plus helpful transportation chart. Ask your dealer or write today!

The
Woodwind Company

Dept. B-1155, 601 West 26th St.
New York 1, N. Y.



mouthpiece originators since 1919

DONATE YOUR BLOOD
TO THE RED CROSS

INTERNATIONAL MUSICIAN

Take your Pick... **PLAY THEM - HEAR THE REASON**
Look them Over... **SEE THE REASON**

MUSICIANS ARE ...

CONSOLE 500 SERIES TRIPLE NECK GUITAR

Rickenbacker presents the new and sensational Console 500 series Triple Neck Guitars. They incorporate the features most desired by steel guitar players . . . SUPERIOR TONE . . . LIGHTER WEIGHT . . . PROFESSIONAL DESIGN . . . and make available the ten-string pickup for rapid chord progressions and fuller chords.

Console 518 instruments have the ten-string unit on the center neck with eight strings on the first and third. The Console 508 has three eight string pickups. Both models are available in Blond or Natural Walnut finish. Custom arrangements of six, eight and ten string pickups are available by special order. Ask to play one of these new Console 500 instruments at your music dealer . . . you will hear and see the difference.



CHANGING TO ...

S-10 TEN STRING GUITAR

The S-10 Ten String Guitars are rapidly gaining popularity among players because they provide for tunings that will make possible fuller chords and easier playing of today's varied arrangements. The adjustable Rickenbacker pickup is balanced assuring even response from each of the ten strings. This outstanding guitar is the answer for musicians who desire the many advantages a ten string instrument offers.

One of the finest professional amplifiers available today is the Rickenbacker M-15. It uses Jensen's 15 inch heavy-duty speaker; seven tubes—two 5881, one 5Y3, three 6SC7 and one 6J5. In addition it has separate treble and bass boost controls providing wider tone variations. The M-15 features combined with Rickenbacker design and workmanship assure sound investment in dependability and satisfaction. Play your instrument through the M-15 and you will approve this choice of musicians throughout the country.



M-15 AMPLIFIER

RADIO & TELEVISION EQUIPMENT CO. — WHOLESALE MUSIC DIVISION
 P.O. Box 1644, Santa Ana, California

Please send me your Rickenbacker catalog showing the new Rickenbacker instruments and amplifiers, and the name of my nearest dealer.

NAME.....
 ADDRESS.....
 CITY..... STATE.....

RADIO & TELEVISION EQUIPMENT COMPANY • SANTA ANA, CALIF.

.. Improve Yourself ..

Home-Study Lessons

FOR MUSICIANS

Modern Music Theory

For All Instruments

Cat. No.

67—IMPROVISING and HOT PLAYING. Hundreds of improvisation patterns shown on all chords. A chord index locates many jazz phrases for any chord combination. \$1.00

16—HOW TO PLAY BE-BOP. Full analysis, theory and many examples. \$1.50

62—PROGRESSIVE JAZZ PASSAGES. Typical Be-bop examples in all popular keys. .50

64—MODERN CHORD SUBSTITUTIONS, chart of chords that may be used in place of any regular major, minor, and 7th chords. .50

67—MODERN BREAKS. Up-to-date breaks in all popular keys. (For all treble clef instruments). .50

86—STUART MUSICAL SLIDES. Four separate slides rules give all chords, transposition and scales at a glance. Also 14 choices of harmonizing any melody note. Complete. .75

263—THE 12 TONE SYSTEM. Explanation and illustrations of the modern atonal music style. .50

61—CHORD CHART, 132 popular sheet music chords. .50

43—CHORD CONSTRUCTION AND ANALYSIS. How to use chords at fill-ins, background for correct improvising, etc. \$1.00

68—TRANSPOSING CHART, changing music to all keys. \$1.00

41—HOW TO TRANSPOSE MUSIC, including special exercises to practice transposing at sight. \$1.50

67—HOW TO MEMORIZE MUSIC. A scientific method with exercises that develop and improve the capacity for memorizing music. .50

Cat. No.

801—LESSONS IN AD-LIB PLAYING. correct choice of Ad-lib notes, jazz syncopation, how to compose modern rhythm choruses. \$1.00

498—PLAYING BY CHORDS. Ad-lib figures applied to popular chord progressions. .50

499—HOW TO CREATE YOUR OWN JAZZ CHORUSES. Walter Stuart's famous jig-saw system of ad-lib improvising for all instruments. (39 pages) \$1.25

372—NEW STYLE AD-LIB SOLOS. Modern themes with ad-lib take-offs. For all treble clef instruments (chord symbols included). \$1.25

268—AD-LIB JAZZ PHRASES. 1,728 modern two-measure jazz phrases to fit all chords. \$1.00

60—TWO-PART HARMONIZING BY CHORDS. The chord system for finding harmony notes for any melody in any key. .50

907—HOW TO REHARMONIZE SONGS. Instructions in finding more modern substitutes cards for conventional sheet music harmony. .75

913—100 MODERN NEW SCALES. An unlimited source of new ideas for modern progressive improvisation, beyond the scope of traditional scales. .50

999—SIGHT READING TECHNIQUE. A tested practical method that will improve your sight reading. .50

12—HOW TO HARMONIZE MELODIES. The principles of improvising correct harmonic progressions for any melody. \$1.00

371—MODERN BLUES STYLES. New style blues examples for all treble clef instruments. .75

374—LESSONS IN MELODY WRITING. A new approach in developing the skill of melodic invention. \$1.25

28—BASS IMPROVISING BY CHORDS. How to find the correct bass notes from popular sheet music diagrams. .50

494—HOW TO USE WHOLE-TONE SCALES in modern jazz improvisation. .50

691—HOW TO USE FOURTH INTERVAL PASSAGES. New ideas for ad-lib instrumentalist. .50

502—HOW TO USE THE 12-TONE SYSTEM IN MODERN JAZZ. .50

W. STUART MUSIC STUDIO, Inc., 419 Chestnut St., Union, N. J.

Money Back Guarantee on Everything

Please Order by Number

Enclosed you will find \$..... Send C.O.D.
Please send (list by number)

NAME.....
STREET.....
CITY AND STATE.....

BRAND NEW "Cha Cha" Pedal Operated MARACAS



\$15.95

Never again will you have to stop playing your instrument to pick up the maracas for those mambo, samba, rumba, etc. The natural beat of your foot will supply a terrific rhythm for all Latin-American numbers. Sturdily constructed of gleaming chrome, mahogany, and the finest maraca. Fields for easy carrying and bag is available for \$3.50.

MFG. & DISTRIBUTED BY **SUNNYSIDE MUSIC** 41-26 Queens Blvd. L. I. City 4, N. Y.

PROTECT YOUR FUTURE Buy EXTRA Bonds Now!

Official Business COMPILED TO DATE

CHARTER REVOKED

Local 455, Uniontown, Pa., colored.

CHANGES OF OFFICERS

Local 11, Louisville, Ky.—President, Harry Currie, 307 South Sixth St., Louisville 2, Ky.

Local 58, Fort Wayne, Ind.—Secretary, Richard Alexander, 204 W. Berry (up).

Local 271, Oskaloosa, Iowa—President, Charles Luckenbill, 807 Elm St., Grinnell, Iowa. Secretary, Mrs. Myrtle Thompson, 609 Second Ave., East, Oskaloosa, Iowa.

Local 330, Macomb, Ill.—President, Richard Ring, 516 E. Jackson. Phone 168-X.

Local 397, Collee City, Wash.—Secretary, C. L. Naslund, 12 D St., N. E., P. O. Box 624, Ephrata, Wash. Phone Skyline 4-3123.

Local 454, Merced, Calif.—Acting Secretary, W. M. Wivell, 111 20th St.

Local 528, Cortland, N. Y.—President, Richard Meddaugh, 10 Euclid Ave.

Local 637, Louisville, Ky. (colored)—Secretary, Gerald D. Ballew. 217-219 So. 13th St.

CHANGES IN ADDRESSES OF OFFICERS

Local 119, Quebec, P. Q., Canada—President, Georges Amyot, 165, ch. Ste-Foy, Quebec 6, P. Q. Phone 2-0354.

Local 214, New Bedford, Mass.—Secretary, M. Bart Botelho, 167 N. Walnut St., Fairhaven, Mass. Phone 3-9161.

Local 284, Waukegan, Ill.—President, Don Jacoby, 2754 West Bonnie Brook Lane. Phone ON 2-8479.

Local 429, Miles City, Mont.—President, W. E. Northcut, 650 North Sewall.

Local 546, Knoxville, Tenn.—Secretary, E. J. Smith, 213 Daylight Bldg., Union Ave.

Local 566, Windsor, Ont., Canada—Secretary, Louis Zawadski, 2410 Dominion Blvd.

Local 637, Louisville, Ky. (colored)—President, Artie Jones, 217-219 So. 13th St.

WANTED TO LOCATE

Stanton, Jerrold, member Local 6, San Francisco, Calif.

Anyone knowing the whereabouts of the above is asked to communicate with Secretary Leo Cluesmann, 200 Mt. Pleasant Ave., Newark 4, N. J.

REMOVED FROM FORBIDDEN TERRITORY

White House, Joe Weijis, owner, Niles, Mich.

ON NATIONAL UNFAIR LIST

VICTOR ZEMBRUSKI AND HIS POLISH POLKA BAND, Naugatuck, Conn.

This band plays engagements throughout New England, New York, and Pennsylvania. Some members of the band are suspected of holding membership in the Federation.

Locals should report any knowledge of their activities to the office of National Secretary Cluesmann, and also notify all hall proprietors and organizations where they have engagements that they are not in good standing with the Federation.

CHANGES OF CONFERENCE OFFICERS

International Upper Peninsula Conference—President, Ed. Fedrizzi, Jr., Lawrence Ave., Caspian, Mich. Secretary, H. L. Sargeant, 21 Victoria Ave. Sault Ste. Marie, Ont., Canada.

Mountain States Conference—President, George Sime, 16 South Tracy, Bozeman, Mont.

DEATH ROLL

Boston, Mass., Local 9—George Fourle, Nathan H. Lewis.

Battle Creek, Mich., Local 594—Wren Nowlin.

Baraboo, Wis., Local 327—Ervin Parkhurst.

Detroit, Mich., Local 5—Merrill Bortfeld, C. Frits Marks, Howard Thomas Stedman.

Denver, Colo., Local 20—Michael Muro.

Danbury, Conn., Local 87—Arnold Osborne.

Elizabeth, N. J., Local 151—Edward Biringier.

Honolulu, Hawaii, Local 677—Arthur McCabe.

Indianapolis, Ind., Local 3—John Lowe.

Joplin, Mo., Local 620—John (Cale) Clark.

Jersey City, N. J., Local 526—Alfred Cosely, James F. Cassidy.

Larchmont, N. Y., Local 38—Leon Rutigliano.

Los Angeles, Calif., Local 47—Ted Bacon, Axel W. Christensen, H. A. Clapperton, Frank E. Compton, Robert C. Ernst, Rudolf Frank, George Glassman, Max Gouterman, Jean Leonard, John B. Polifronio, Julius Raabe, Robert Gordon, Bennie C. Alexander, Charles B. Benci, Sr., Filippo Bosio, Mabel G. Ekenberg, Werner James Engle, Raymond S. Gonzalez, Walter J. Koeppl, C. Harold Lewis, Raimond Paul Luma, Nicholas Peroff, Albert Rich, Ormond B. Ruthven.

Memphis, Tenn., Local 71—Bob Miller.

Merced, Calif., Local 454—Castle D. Robinson.

Newark, N. J., Local 16—Patry Petrucci, Ed Biringier, Archie Miller, James McGarvey, Joseph Puleo.

Portland, Me., Local 364—Joseph A. Cote.

Rochester, N. Y., Local 66—Hans Weilby, Lawrence Schrank.

St. Louis, Mo., Local 2—Elmore Condon.

Shamokin, Pa., Local 456—Norman A. Barnes, Bernice Eisenhart.

Yonkers, N. Y., Local 402—J. Vincent Clune, Leonard Rutigliano.

New York, N. Y., Local 802—Harry Israel, James E. McGarvey, H. Leonard, Arch Miller, G. Bottega, Richard Galt, Carl Friedberg, Harold Sturr, Albert Rich, Louis Sieglen, Patry Petrucci.

PLACED ON THE NATIONAL DEFAULTERS LIST

Owl Cafe, W. H. Woody Fricker, employer, Glenwood Springs, Colo., \$179.20.

City Club, Philip and Herbert Herman, Miami, Fla., \$1,223.32.

Christine Morgan, E. Chicago, Ill., \$82.00.

Charles Caruso, Boston, Mass., \$300.00.

Park-Mor and Win. Stohrer, Boston Harbor, Mich., \$194.40.

INTERNATIONAL MUSICIAN

Club Monte Carlo, Joby and Helen Lewis, owners, Lake Tahoe, Nev., \$1,400.00.

Moulin Rouge, Las Vegas, Nev., approximately \$100,000.00.

Mack's Mambo Inn, Lawrence McCall, owner, Atlantic City, N. J., \$131.50.

Boulevard Chalet, Frank Lavalier, Joseph Rinaldi, Joseph DiLeo, owners, North Bergen, N. J., \$40.00.

Riverside Country Club, G. G. Hollinger, employer, Carlsbad, New Mexico, \$600.00.

Corner Tavern, Al Dietlin, employer, Little Falls, N. Y., \$100.00.

Hotel Anderson, Charles King, employer, Monticello, N. Y., \$501.00.

International Food Show, Gordon Saville, Pres., New York, N. Y., \$1,000.00.

Algiers, and Joseph O'Brien, Long Beach, L. I., N. Y., \$255.00.

Yankee Inn and George Zenallis, Akron, Ohio, \$70.00.

Hungarian Village and Guy M. Sano, Dayton, Ohio, \$100.00.

L. Velez, Philadelphia, Pa., \$30.00.

Flamingo Club, Fairbanks, Alaska, \$170.50.

Stag Club, Al Debow and Joe Weigert, Fairbanks, Alaska, no amount given.

James "Spizzia" Canfield, Montreal, Quebec, Canada, \$254.00.

Hazleton, Pa., Local 139—Joseph Dvorscak, Frederick Mandrick, George Oswald, Joseph Tokach, Anna Verzi.

Hammond, Ind., Local 203—Alan Abel, George R. Adams, Jack E. Adams, Stanley M. Bailey, John E. Batschler, Arthur L. Biro, Earl (Stony) Calhoun, Jesse Cantu, Jack Dikes, Anthony Emole, Clarence R. Gentry, Don R. Geake, William T. Gifford, Charles J. Gucal, Rex Greenland, Avery Harris, Leonard G. Hrdinger, Richard Lee Hutterman, Thomas J. Horton, Robert M. Hyde, Edward P. Ives, James F. Jaracz, Phillip E. Kelley, Shirley Joan Krause, Steven Pappas, Walter Pozdol, Jan Allen Sanders, Calvin Sipes, Joseph Sipes, James R. Walters, Donald Wilson, Al Zielinski.

Ithaca, N. Y., Local 132—Robert Prinz.

Larchmont, N. Y., Local 38—Frank Celona, Louis Zecchini, William Alley, Herbert Morse, Marie Tozzi.

Long Beach, Calif., Local 353—Albert F. Best, Gary M. Johnson, Lyle G. Rideout, Donald R. Stewart, William M. Thomas, Charles S. Vose, Louis D. Gallagher, Donna Roach, Max Bailey, Albert F. Quirk, Walter F. McQuain, Lucio L. Cimballo, Earle C. Boyle, Donald E. Wright, George Laughlin, Art Robey, La Voy Halke, Arden V. Bruce.

Miami, Fla., Local 655—Francisco G. Alvarez, Nestor Amaral, Fred Pecl Bachand, John A. Barone, C. Gumaer Berg, Zigmunt Berland, McBrian James Breslin, Ruth Dale, Michael Drapeck, James W. Elker, Jr., Florence Emoff, Chester H. Everhart, David A. Foster, Murray Frank, Marilyn Friedman, Herbert Ginsberg, John Gounaris, Francis Peter Grabowski, Ruth Wolkowsky Greenfield, Raymond Hamilton, Howard B. Horton, Charles Oliver James, Roland Zeno Johnson, Jr., Charles Kenneth Jones, William Lauger, John R. Lenox, Robert S. Loistelle, John J. Milane, Makolm T. MacDonald, Francisco Perez, Ramon Torres Rebajc, Melvin Dixon Somerville, Marie Stanley, Edward William Taylor, John H. Tepliycki, Robert Harry Thew, William R. Tieber, Larry G. Triguero, William M. Vaughn, Robert Vaz, Emmo Von Zamfi, Raymond E. Watkins, Carroll Morgan Wilson, Donald L. Winters, Allan Wolff.

Memphis, Tenn., Local 71—Melba Parr Ramey.

Montreal, Que., Can., Local 406—Johnny Pritchard, Phil Colbert, Marcel Champigny, Richard Millette, Pat Petrucci, Stan Josic, Allan Barnett, Dick Clarke, Allan Wilson, Larry Bergeron, Jean Capri, Jacqueline LeRoy, Sam Pert.

Orlando, Fla., Local 389—Arthur Schlicht, Walter Horton, Wm. Tarnelli, Alfred Hirsch, Jack Rossmann, Dorothy Morton Parks.

Omaha, Neb., Local 70—Rea Evans Buchan, Perry D. Douthit, Peggy Falck, Loren Finney, Harold Jazyuka, Edw. G. Mueller, Jas. L. Pierce, Patricia Pierce, Wm. T. Pierce.

Pittsburgh, Pa., Local 60—Paul J. Balles, Anthony Belcastro, Rudy M. Baldi, Wm. G. Amberg, Laurence H. Autenreith, Tom Galisto, Frederick C. Smith, Jr.

Richmond, Calif., Local 424—D. Ruane.

Rochester, N. Y., Local 66—Jack Osborne, Donald Hartmann, Richard Stevens, Verne Young, Alfred Scuteri, James Murray, Helen L. Smith, Sam Cavallaro.

Santa Rosa, Calif., Local 292—Charles Northern, Robert Pacini, Wm. Stafford, Norman Schelin.

Warechester, Mass., Local 143—Thos. H. Dupuis, Arthur J. Erickson, Benjamin T. Davies, Wilma G. Proctor, Stephen P. Sarando.

Wisconsin Rapids, Wis., Local 610—Edward Oakes.

Yonkers, N. Y., Local 402—Gerald J. Stanley, Robert J. Hamilton, Jr.

Suspensions, Expulsions, Erasures, Terminations

SUSPENSIONS

Boston, Mass., Local 9—Joseph I. Abramo, Charles G. Andreopoulos, James Athens, Benedict Anzina, Henry J. Aylward, David Bacon, Allen N. Baker, Harry C. Bay, Anthony Bellacusa, Leon Bigazzi, Wm. F. Billingsley, Wm. Blacklock, Harold Bloom, Leo Bornstein, Ruben Braff, David F. Brayton, Harold Breen, Fred N. Burr, Victor I. Caban, Louise L. Came, Andrew M. Caponigro, Hamilton Carson, John A. Carter, Maurice Carmel, Ausilio J. Cataldo, John H. Chapman, Warren M. Clapp, Robert Clingan, Christy Colard, Diana Condon, Frank Cores, John D. Corley, Jr., Buddy Courtney, Frank Cremarosa, Jerome A. Currier, Anthony J. DaCunta, Joseph DaCunta, Jr., Melvin Davis, Rappale Del Sordo.

Alfred A. Diaute, Daniel Diaute, Louis DiBona, Peter J. DiCarlo, Albert G. Diehl, Carmelo DiStasio, Gus Dixon, Chester D. Donadio, James R. Douglas, Edward J. Dumas, Richard L. Eastly, Louis Fabbri, Harold Farberman, Dean Fleming, James P. Foley, Albert T. Forest, David Forman, Chester W. French, Jr., Thomas A. Furtado, Richard George, Eugene Glennon, Walter Godt, Martin M. Goldman, Anthony Graziano, Wm. Guerriero, Allan Hackel, George Hagen, Guy Hartford, John W. Henderson, Jessie Hester, John F. Hines, Glenn Howard, Robert J. Howlett, Zosia Jacynowicz, Frank A. Jaffe, Vincent Jerome, Peter Kaleta, Hugh P. Kelleher, Frances Keisker, Bernard King, Paul Kinella, Milton L. Kirsch, Alexander Kosopoulos, Chester Kroulewick, Henri Lambert.

Samuel L. Larmore, Theodore LeBrasseur, Joseph D. Lewis, Arthur Libman, Alvin L. Lipsky, John E. Lydstone, Jr., George MacDonald, John A. MacDonald, Jr., Robert Mahoney, Paul Mandella, Helen J. Manning, Frank W. Marshall, Charles A. McCarthy, Wm. McFaden, Arthur A. Medoff, Leo Meconi, Rudolph Meaga, Norman Michaelson, Wm. J. Mitchell, R. W. Montgomery, Margaret A. Morland, Barney Mould, James J. Mover, Robert W. Mulcahy, Francis G. Myers, Warren Myers, Frank G. Napolitano, Paul Nossiter, John O'Donnell, Paul F. O'Hare, Stanley Olefsky, Murray Onigman, James Pappoutsakis, Virginia Parker, Vincent Paris, Louis Pasucci, Mihadat Patmagrian, Charles Perremont, Arthur Pimentel, Don A. Polvere, Gaetano A. Presutti, Richard Puorro, John M. Quinn, Jacques Renard, Fred L. Ricci, Bernard Remire, George Robertson, Carl R. Roddusky, George Rogers, Charles Romanelli, Elaine Rosenthal, Frederick Rubin, Lawrence Russell, Joseph Ryan, Bill St. Claire, Norma Sapp.

Micoko Sasahara, Jean Scanlon, Walter Schmidt, Theodore Schultz, Irving Schwartz, Evans Schwarz, Anthony Sherbo, Saul A. Skersey, Rena Sloane, Jim Smetelin, Wm. Surrenti, George Spada, Stanley Spector, Russell Stanger, John Stefani, Sidney Southmay, Robert W. Taylor, Robert Tedeku, Gregory Thomas, Alfred Tobias, Joseph Tomaso, Ralph Terrace, Olivia Toubman, Raymond Taubman, John A. Turnbull, John P. Vacca, Ernest Valva, M. Wm. Venne, Robert Vigliotti, Ivan Wainwright, Kirke W. Walker, Jr., Ernest Wampala, Frederick D. White, Raymond Wilding-White, Herbert A. Woods, Jane Lee Young, Charles Zimmerman.

EXPULSIONS

Cleveland, Ohio, Local 4—Guy E. Bloom.

Detroit, Mich., Local 5—Thad J. Jones, Richard J. Healey, Burghardi Higgins, Nicholas Hloros, Bela Horvath, Ali Mohammed Jackson, Donald Jones, Ronald Henry Kwiatkowski, Wallace (Wally) Lancton, Angel Leon, Anthony S. Leonard, Albert Lloyd, Bud Ludwig, Rethan Mallett, Charles R. Miller, Geraldine Miller, James E. Minger, Mario Molina, James Marvin Niemczak, John Howard Noland, Patsy John Panetta, Howard L. Patton, Wilfred C. Perault, James A. Pope, Leroy J. Roccoquero, Daniel Josef Roccochio, William Walter Rose, Sr., Ingeborg R. Rosier, Willie Ballog.

Donald Walter Banas, Ruth E. Bowyer, Walker Douglas Briley, Joseph T. Carter, Eric Chatman, Clarence C. Cielinski, Oscar Clark, Ocie Collins, Othello Collins, Walter Franklin Craddock, Casmier J. Dreyfus, Albert S. Dudley, Murray Frank, Norman Garber, Edward Geroustan, Albert E. Gibbons, Theodore A. Gimik, Arthur L. Harris, William H. Hayes, Jean Sam. Dewey Smith, Jr., Bishop Milton Sykes, Joseph H. Thurman, Jesse Willard Ullmer, Jr., Thomas Venable, Charles L. Walker, George Williams Warren, Joseph Weaver, Mildred Lee Weinstein, Robert E. Whitehead, Vera Whitson, Bennie Williams, William Francis Wise, John Yura.

Honolulu, Hawaii, Local 677—Richard Kaubi.

New Orleans, La., Local 174—Fred Nesbit, Arthur J. Wickholdt.

Oklahoma City, Okla., Local 703—Oswald Brown, George Daniels.

ERASURES

Auburn, N. Y., Local 239—Jos. DiTiberio, Frank Newcomb, Albert Stanley, Frank (Cy) Tripiccano.

Butler, Pa., Local 188—Alfred L. Amino, Palma P. Beach, John Drozda, Mark E. Gamble, John A. Gour, Esther Hackett, Mrs. David Kanui, Richard L. McCarrier, E. Fred McCollough, Wm. D. MacLean, III, Anthony T. Napoleon, Richard Torquato.

Boston, Mass., Local 9—Phyllis MacGregor (Linda Renolds).

STEEL GUITARISTS

TEACHERS — DEALERS — PLAYERS

Introducing

JERRY BYRD'S

Folio of His Best Steel Guitar Hits

10 Modern Arrangements of Recorded Steel Guitar Solos in C 6th and D 9th Tunings in BOTH NOTE AND DIAGRAM!

! SATISFACTION GUARANTEED !

Only \$2.50 For 10 Big Arrangements (Special Discount to Dealers)

Send all orders to:

JERRY BYRD

c/o WSM Nashville, Tenn.

LEARN ARRANGING

... Give YOUR Band "Personality"

The "difference" that gets you to the top in personal arrangements... a style—a trademark. Learn to make these popularity-building arrangements in our convenient HOME STUDY Harmony and Arranging Courses. Send today for free catalog and lessons! Check courses that interest you.

University Extension CONSERVATORY

Dept. A-31, 2000 S. Michigan, Chicago 16

<input type="checkbox"/> DANCE BAND ARRANGING	<input type="checkbox"/> HARMONY	<input type="checkbox"/> Violin
<input type="checkbox"/> Piano, Teacher's Normal Course	<input type="checkbox"/> Ear Training & Sight Singing	<input type="checkbox"/> Guitar
<input type="checkbox"/> Piano, Student's Course	<input type="checkbox"/> Choral Conducting	<input type="checkbox"/> Mandolin
<input type="checkbox"/> Public School Mus.—Beginner's	<input type="checkbox"/> History & Analysis of Music	<input type="checkbox"/> Viola
<input type="checkbox"/> Public School Mus.—Supervisor's	<input type="checkbox"/> Cornet — Trumpet	<input type="checkbox"/> Clarinet
<input type="checkbox"/> Advanced Composition	<input type="checkbox"/> Professional Cornet - Trumpet	<input type="checkbox"/> Saxophone
		<input type="checkbox"/> Double Counterpoint

NAME _____ AGE _____

STREET _____ CITY _____ STATE _____

Into position or off position in less than a second

Balanced muted sound on all 4 strings

Remains on instrument—never misplaced

ROTH-SIMON MUTE

FOR VIOLIN • VIOLA • CELLO

Does not pinch bridge like old-fashioned mutes

SCHERL & ROTH, Inc.
1729 Superior Ave., Cleveland 14, Ohio

It's Here Again \$7.15 inc. tax

The Music Writing Pen

Which does not clog from dry carbon ink.

MELODY PEN COMPANY

117-11 233rd St., Cambria Heights 11, N. Y.

STEEL GUITARISTS

For ease in fast single-note runs and all full chord backgrounds try the ALKIRE TUNING. Increases your technique by reducing left hand motion up to 90%. Used and recommended by players and teachers for 17 years. Hundreds of solos and studies available. Graded courses to meet your personal needs. Free advisory service. Further information on request.

Eddie Alkire School of Music
BOX 468, EASTON, PA.



MUSICIANS!! Xmas Gift

Here at last. Hard to get accurate reproductions of instruments on cuff links and tie bar. Beautiful Mother of Pearl and Black trimmed with silver.

\$7.50

Complete set, including tax and postage. Money back guarantee.

PIANO	DRUMS	BANJO
ACCORDION	TRUMPET	CLARINET
SAX	VIOLIN	

WICKLUND GIFTS

42 Martens Ave., Valley Stream, N. Y.

JAZZ GUITAR

Mickey Baker's Complete Course in JAZZ GUITAR

A Modern Method in How To Play Jazz and Hot Guitar. The Latest in Harmonic Devices and Techniques, Jazz, Riffs, Breaks, Fill-ins and Solos.

At your dealer or direct \$1.50

Lewis Music Pub. Co.
240 W. 55th St., New York

NEW HECKEL BASSOON

All modern improvements. Also Mollenhauer Bassoon, like new, silver plated, all improvements; fine instrument. Imported Heckel Bassoon Reeds, ready to play, \$2.00 each—3 for \$5.00. Will send C. O. D.

WILLIAM O. DRUMER
Formerly member Philadelphia Orchestra.
81 South Keystone Ave., Upper Darby, Pa.

LYRICS supplied to your melodies by selling composer. A. F. of M. member. Songs edited.

THE SONG CLINIC
1013 SPRING ST., SILVER SPRING, MD.

MUSICIANS: 25 unusual intros, 25 modulations, 25 endings, chord chart with over 135 chords all of 73c each. Warm up exercises for modern pianist, 2 jazz choruses as recorded by name guitarist, fine selection of fill in material to liven the dead spots in your playing at \$1.00 each. 27 cowboy style chords for guitar at 50c. No C. O. D. Mail to **BONSTAN MUSIC CO.**, 790 Bellmore Road, Bellmore, Long Island.

Cleveland, Ohio, Local 4—Ted King, Ruth Jones, Walter Jones, Wm. D. Krueger, Francis J. Lengel, Josephine K. Perme (Jackie Lynn).

El Paso, Texas, Local 466—Roy G. Wilson, Kenneth L. Greer, Joy W. Roberts.

Honolulu, Hawaii, Local 677—Ralph Alapai, Alfred Camacho, Virgil Casanova, Stanley Celadec, Gladys Crawford, Sanford Enrique, Mike Garcia, Johnny Gaspang, Charles Johnson, Maria Kamae, Rose Kamaunu, Francis Kawelo, John Kealohi, Abraham Kia, Charles Kipili, LeRay Labaume, Godfrey MacDonald, Agnes Mallabey, George Miller, Annie McCall, Barbara Ramos, Ralph Raposo, Sue Ray, David Richard Ro, Frank Robinson, Helen Seaman, Monroe Thompson, Joseph Vasconcelos, Walter Waitheua, Jean Toomey.

Jersey City, N. J., Local 526—Marion McDonald.

Los Angeles, Calif., Local 47—Leonardo Acosta, Chas. M. Brown, Roberto Casanova, Bob Caudle, Boniface F. DeFranco, Gerald H. Finch, Marshall Dick Fox, Bulee (Slim) Gaillard, Arvid Garreit, Stanley Getz, James Weishuhn, James Witherspoon, R. P. Beck, Lester L. Blackwell, Lemmo Borboa, Yvarum J. Bourgeois, Richard Wm. Braun, Joseph Bridgewater, James W. Seeed.

Thomas Avera, John W. Bibb, Eula Bone (Lucky Caroline), Clarence R. Bosch, Richard V. Buscy (Dick), Elmer Brown, Concetta Castiglia, James Davis, Bobby L. Dyson, Dale Fenstermaker, James S. Hall, Jack R. Heffron, Nicholas Gus Ivazes (Nicky Jordan), Ruthie Brandt James, Howard Katz, Jacqueline Kelly (Wenz), Peter W. Littmann, Anthony P. Magliaro, Joseph Maietta, Arturo Romero Mora, Carroll Pat Mulligan, Robt. Lynn Noojin, Dorothy A. Palacios (Dillinger), Willard B. Pierce, Jr., Dorothy M. Post, Malvin W. Sebastian, James Edward Skomal, B. R. (Bob) Stafford, Ronald Taylor, Eugene P. Vittori, William R. White, Fabyn C. Wright.

Jacqueline Archer, Carl B. Cotner, Pat V. Carrier, Sam Donahue, Jean Eldridge, Neil Golden, Herman Lee Harris (Porky), Chas. W. Higgins (Chuck), Jason Hogans, Jr., C. V. Lamarr, Richard Lewis, Lynn Martin, Wm. D. Mata, Johnny Moore, Marvin Phillips, Paul Quinchetti, Art Robey, Donald Wayne Rucker, Tom Sandi, Ione M. Sowell.

Miami, Fla., Local 655—John H. Hudson, Catherine Jenkins.

New Orleans, La., Local 174—Jesse L. Bankster, Elmer Bonneval, Harold J. Cavallero, Charles H. Cupero, Sam B. Douglas, Terry Paul Eymard, DeWitt J. Galatas, Hoffman J. Guidry, Woodward E. Guidry, Norvin P. Kelly, Ogden W. Lafaye, Julian P. Laine, Robert O. Lascola, Leonard J. Martell, Ola Eugene Moran, Harold J. Mulley, Gary Miller, Enrique S. Negron, Charlotte Penetion, Olin W. Penetion, Clarence A. Pizanie, William C. Scarlato, Karl H. Sullivan, James J. Texler, Frank Wickboldt, R. J. D. Vernon, W. Gene Tunney.

Newark, N. J., Local 16—James Stevens, Edward Station, Dorothy Huff, James Moody, Ed Sicola.

Pittsburgh, Pa., Local 60—Paul A. Bolzing.

Schenectady, N. Y., Local 85—Elias McKenzie.

New York, N. Y., Local 802—Purvis Henson, W. Milton Jackson, Joseph L. (Joe) Morris, Theodore P. Small, Lewis H. Wolfe, Sylvester Austin, Jr., Ewald G. Burgess, George H. (Buddy) Tate, Jesse Benny Powell, Herbert Edward Thorne, Stanley Getz, Joseph F. Bosco, Moises Vivanco, Willene Barton, John E. McClevery.

TERMINATIONS

New York, N. Y., Local 802—William Spottswood, Pasquale Vecchio, Vincent Rogers, Dominic Scarano, Thomas E. Rush, Richard E. Holda, Walter V. Hughes, Peggy McLaughlin, Albert Lucas, Mary E. Kirk, John Peterson, Marnie Phipps, Michael Pignataro, Jesse P. Mullins, Jr., Jackie McLean, Vincent Earle Johnson, Dugges Fairbank, Thomas Erickson, Mary Chaffin, Joseph Cannizzo, Clyde D. Harris, Lawrence Grosman, Arthur Fried, Charles W. Geiger, Jr., James A. Ennett, Stephen A. Edwards, Benard J. Dunne, George Downz, Roland Dolby, Louis De Santis, Jr., Joseph T. Cruz, Michael Bryan, Mercedes Gloria Ortega, Dick Brandt, Arthur Zwiebel.

NOTICE TO LOCAL SECRETARIES

You are urged to send the orders for your local's 1956 membership cards at an early date. The orders of a large number of locals have been coming in so late in the year that it is impossible to get the membership cards out by January 1st. Immediate attention to this matter will insure your cards being delivered in good time.

INTERNATIONAL PRESS
39 Division Street
Newark, N. J.

(Continued from page thirty-four)

DRUM ON PARADE

Musicians of Local 149, Toronto, Ontario, Canada, welcome Marilyn Bell, returned home after swimming the English Channel with a concert by a ninety-six-man massed band, one of the largest ever assembled in Toronto. It marched in the official civic parade while the 200,000 or so persons gathered for the occasion festooned Marilyn and the band with some four tons of ticker-tape. The view up Bay Street was a spectacle such as Toronto has rarely seen, the bandmen in full ceremonial dress adding extra flare to the ticker-tape-drenched route.

The combined musical strength of three of Canada's most historic regiments—the Queen's Own Rifles, the Forty-eighth Highlanders, and the Governor General's Horse Guards—comprised the massed band.

The six-foot drum, "the world's largest," which was drawn immediately ahead of the band, attracted nearly as much attention as Marilyn herself. Special canvas signs were fitted to both sides of the drum, the inscription on which read: "Toronto Musicians Association, Local 149, A. F. of M., salutes Marilyn Bell! Music provided through a grant from the Music Performance Trust Funds of the Recording Industries."

Walter M. Murdoch, A. F. of M. executive officer for Canada and president of Local 149, represented that local at the official reception at which the Federation was publicly thanked by the mayor for providing the services of the band.

The official speeches over, Marilyn was paraded back to her hotel to the strains of "White Cliffs of Dover," "Conquering Hero March," "Let Me Call You Sweetheart," and "Hail, Hail, the Gang's All Here."



Marilyn Bell with drummers R. W. Bramby of the Queen's Own Rifles and Pvt. William White of the Forty-eighth Highlanders.

News Nuggets

★★ A Partita for Violin with Piano Accompaniment, by the young American Negro composer Ulysses Kay, was given its first public performance in the United States on October 5 by Anahid Ajemian.

★★ The Music Critics Workshop was held from October 7 to 9 at Louisville, Kentucky, under the auspices of the Louisville Orchestra and the American Symphony Orchestra League.

★★ Julian Olevsky, young American violinist, is presenting a series of over thirty concerts in Indonesia at the invitation of the Cultural Bond of that country.

Mambo Arrangements

The MAMBO is here to stay. Your library can't be without authentic MAMBO'S. Written for 4 saxes, 3 trumpets, trombone, 3 rhythm. Can be played with smaller combinations. Write for: MAMBO YAN!, MAMBO SPECIAL, MAMBO MIA, MAMBO DI MARO, MAMBO LISA. \$3.00 each. SPECIAL - All for \$13.50

T & M MUSIC CO.
P. O. Box 138, North Providence 11, R. I.

BAND LEADERS

Avoid that "Stock" sound! Get special arrangements styled for your particular group. Also copying, lead sheets, etc. For information and price list write:

METRO ARRANGEMENTS
325 West 45th Street, New York 36, N. Y.

Malru Music Publishers

1. New song arranged for piano, vocal trio, quartet or orchestra.
2. Your poem set to music.
3. Arrangements written of original or standard tunes for every style band.
4. Methods on songwriting, arranging, etc.

Write for information
158 W. 87th St., Suite 7-C, New York 24

GUITARISTS!



S E E I T

The MEL BAY CHORD SYSTEM

For the Modern Orchestral Guitar
Eliminates years of hard memory work
... you learn the system and automatically play every modern chord in a clear, powerful style.
You will play rapid chord progressions with a minimum of effort producing the maximum of power from your instrument.

Your money back if not satisfied in ten days.
DEBCO Music Sales
4826 GRAVOIS AVE., ST. LOUIS 16, MO.

Berg Larsen PRECISION MOUTHPIECES



For Saxophone, Clarinet in Ebonite, Sheffield Stainless Steel.
See your local dealer or write:
BERG LARSEN
118 West 48th St., New York 36, N. Y.

PIANO TUNING

LEARN AT HOME. COMPLETE COURSE IN TUNING AND REPAIRING, written by DR. WILLIAM BRAID WHITE, World's Leading Piano Technician and Teacher.
For Details Write: **KARL BARTENBACH**
1001 East Wells Street, Lafayette, Indiana

Ad Lib Solos

New styles. 10 for \$1.00. Trumpet, Accordion, Saxophone, Clarinet, etc. Following folios \$1.00 each. 100 Licks, 50 Piano, accordion, or Guitar Intros., Walking Bass, 25 Riff Choruses, Scales and Chord Ad lib, Ad lib the melody. Small Combo—30 Intros., 30 choruses, 6 Riff specials, Be-Bop. C.O.D. 50c extra. (FREE CIRCULARS.)
WIN NEHER LAURELDALE, PA.

Defaulters List of the A. F. of M.

This List is alphabetically arranged in States.
CANADA and Miscellaneous

- ALABAMA**
BIRMINGHAM: Carlisle, Perry Little Southerner Restaurant, and Ralph Saliba Umbach, Bob
DOTHEAN: Colored Elks Lodge (Club), and O. B. Purifoy, Employer
SMITH, MOSE
FLORENCE: Valentine, Leroy
MOBILE: Am Vets Club, Inc., Garret Van Antwerp, Commander, George Paulk, Manager
Cavalcade of Amusements Esquire House, Esquire Promotions, Wm. L. Appling and Besie Moulds
Moore, R. E., Jr., Williams, Harriell
MONTGOMERY: Club Flamingo, and Anell Singleton, Manager
Montgomery, W. T. Perdue, Frank
NEWBERN: Love, Mrs. Gloria D.
NORTH PHENIX CITY: Bamboo Club, and W. T. "Bub" Tharmund
PHENIX CITY: Coconut Grove Nite Club, Perry T. Hatcher, Owner
French Casino, and Joe Sanfratello, Proprietor
PHENIX: 241 Club, and H. L. Freeman

- ARIZONA**
FLAGSTAFF: Sunnyside Lounge, and George Safford
PHOENIX: Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer
Drunkard Show, Homer Hott, Producer
Gaddis, Joe
Hosbor, John
Jones, Calvin R.
Malouf, Leroy B.
Sherlock, Ray W.
Smith, Claude V., Sec.-Treas.
Artists Booking Corp. (Hollywood, Calif.), Phoenix, Ariz.
Willett, R. Paul
Zanzibar Club, and Lew Klein
TUCSON: Griffin, Manly
Hutton, Jim
Mitchell, Jimmy
Severs, Jerry
Towncats
Williams, Marshall

- ARKANSAS**
BLYTHVILLE: Brown, Rev. Thomas J.
HOT SPRINGS: Hammon Oyster House, and Joe Jacobs
Pettis, L. C.
Smith, Dewey
HOT SPRINGS: Riverview Club, H. W. Thomas, Employer
NATIONAL PARK: Mack, Bee
LITTLE ROCK: Arkansas State Theatre, and Edward Stanton, and Grover J. Butler, Officers
Bennet, O. E.
Civic Light Opera Company, Mrs. Rice Saxon Price, Producer
Stewart, J. H.
Weeks, S. C.
McGEHEE: Taylor, Jack
MOUNTAIN HOME: Robertson, T. E., Robertson Rodeo, Inc.
NORTH LITTLE ROCK: Cotton Club, and Johnny Thomas, S. L. Kay, Co-owner
FINE BLUFF: Arkansas State College Casino, and A. B. D. Thompson Johnson, Eddie Lowery, Rev. J. R. Robbins Bros. Circus, and C. Smith, Operator (Jackson, Miss.)
Scott, Charles E.

- TEXARKANA:** Oak Lawn Theatre, and Paul Ketschum, Owner and Operator

WALNUT RIDGE: Howard Daniel Smith Post 457 VFW, and R. D. Burrow, Commander

- CALIFORNIA**
ALAMEDA: Sheets, Andy
ANTIOCH: Village, and Wm. Lewis, Owner
ARTESIA: Carver, Ross
Doric Corporation, Jack R. Young, Owner, Tommy Thompson, Manager
Keene, Gene (Eugene Schweichter)
AZUSA: Peace, Vance
Roese, Joe
BAKERSFIELD: Bakersfield Post 908, American Legion, and Emanuel Edwards
Conway, Stewart
Curtner, George
BERKELEY: Bur-Ton, John
Davis, Clarence
Jones, Charles
Wilson, Jimmy, Promoter
BEVERLY HILLS: Bert Gervis Agency
Mestusa, Paris
Rhapsody on Ice, and N. Edward Beck, Employer
Savage, Bob
BIG BEAR LAKE: Cressman, Harry E.
BURBANK: Elbow Room, and Roger Coughlin, Manager
Irvin, Frances
CATALINA ISLAND: Club Brazil, and Paul Mirabel, Operator
COMPTON: Vi-Lo Records
COULTON, SAN BERNARDINO: Kennison, Mrs. Ruth, Owner, Pango Pango Club
DECOTO: Howard, George
DUNSMUIR: McGowan, J. B.
EUREKA: Paradise Steak House, and O. H. Bass
York Club, and O. H. Bass
FAIRFIELD: Guardhouse Tavern, and Walter Jarvis, Employer
FONTANA: Scal Bros. Circus, Dorothy Anderson, Employer
Plantation Club, and
FRESNO: Joe Cannon
Valley Amusement Association, and Wm. B. Wagnon, Jr., President
GARVEY: Rich Art Records, Inc.
HOLLYWOOD: Allison, David
Artists Booking Corp., and Craig Smith, Pres. (San Francisco, Calif.), Wilford Hobbs, Vice-Pres. (Dallas, Tex.), Claude V. Smith, Sec.-Treas. (Phoenix, Ariz.)
Babb, Kroger
Birwell Corp.
Bocage Room, Leonard Vannerson
California Productions, and Edward Kovacs
Club 22 (Trocadero), and Sam Einstein, Pat Coleman, Turk Prujan, Employers
Coiffure Guild, and Arthur E. Teal, and S. Tex Rose
Cunningham, Ralph
Encore Productions, Inc. (Not Encore Attractions)
Federal Artists Corp.
Pinn, Jay, and Artists Personal Mgt., Ltd.
Fishman, Edward I.
Freeman-Siegel Artists Corp. Agency
Gayle, Tim
Gray, Lew, and Magic Record Company
Kappa Records, Inc., Raymond L. Kraus
Kolb, Clarence
Lanza, Mario
Morros, Boris
National Booking Corporation
Patterson, Trent
Robitschek, Kurt (Ken Robey)
Six Bros. Circus, and George McCall
Harry S. Taylor Agency
Royal Room, and Irving King, Mrs. Thelma King, Bob King, Employers
Savoy Amusement Co., and Max Cohen, Employer

- Trocadero, and Sam Einstein, Employer
Universal Light Opera Co., and Association
Vogue Records, and Johnny Ant, Owner, and Bob Stevens, F. L. Harper
Wally Kline Enterprises, and Wally Kline
Western Recording Co., and Douglas Venable
LONG BEACH: Anderson, John Murray, and Silver Screen, Inc.
Backlin, Frank and Beatrice Jack Lasley's Cafe, and Jack Lasley
Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Verzaza, Assistant Director, May Phippo, Sec., Evelyn Riechardt, Ass't. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director.
McDougall, Owen
Sullivan, Dave
LOS ANGELES: Aqua Parade, Inc., Buster (Clarence L.) Crabbe
Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McDowell, Treasurer
Beta Sigma Tau Fraternity, Inc., and Benjamin W. Alston, Employer
Blue Light Ballroom, and Bill lory
Brisk Enterprises
Coiffure Guild, Arthur E. Teal and S. Tex Rose
Coleman, Fred
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
Dalton, Arthur
Edwards, James, of James Edwards Productions
Fontaine, Don and Lon
Grady, Michael
Hallowell, Nate
Henneghan, Charles
Maxwell, Claude
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro
Miltone Recording Co., and War Perkins
Moore, Cleve
Morris, Joe, and Club Alabama
Mosby, Evan
New Products Institute of America, and Joseph H. Schulte
Pierce, Pope
Royal Record Co.
Ryan, Ted
Villion, Andre
Vogel, Mr.
Ward Bros. Circus, George W. Pugh, Archie Gayer, Co-owners, and L. F. Stotz, Agent
Welcome Records, Recording Studio, and Rusty Welcome
Williams, Cargile
Wilshire Bowl
LOS GATOS: Fuller, Frank
MARIN CITY: Pickins, Louis
MONTEREY: Roberts Club, and A. M. Kolvas, Owner
NEVADA CITY: National Club, and Al Irby, Employer
NEWHALL: Terry, Tex
NORTH HOLLYWOOD: Hat and Cane Supper Club, and Joe Wood and J. L. Pender, Owners
Lohmuller, Bernard
OAKLAND: Arrow Club, and Joe Brook, Frank Merton and Joy Sheet, Owners
Bill's Rendezvous Cafe, and Wm. Matthews
Ernest Jones Artists Agency
Moore, Harry
Morkin, Roy
OCEAN PARK: Frontier Club, and Robert Moran
OXNARD: McMillan, Tom, Owner. Town House
PALM SPRINGS: Bezing, Lee W., Lee Bezing Club
Hall, Donald H.
PASADENA: Hazelton, Mabel
Ware, Carolyn E.
Zebra Room, Lou Warner, Employer
PERDUE: McCaw, E. E., Owner, Horace Pollock, of 1946

NOW---BETTER THAN EVER KEATON MUSIC TYPEWRITER

Faster—Stronger—Improved Type
Music writers and printers—to speed and ease your tasks—a machine designed solely to type precise music notation swiftly and cheaply. The KEATON saves time, gives superior results.



KEATON MUSIC TYPEWRITER CO.
461 Market St., San Francisco 5, Calif.

MUSICIANS' HANDBOOK STANDARD DANCE MUSIC GUIDE

★ A classified and alphabetical list of the best and most popular standard dances, Waltzes, Showtunes, Rumbas, etc., with Original Keys & Starting Notes • Over 5,000 Titles, 100 Classifications, 300 Shows, 84 Pages.

★ A list of over 300 Top Shows with their Hit Tunes, Years, Composers, Keys and Starting Notes, including — "The Song Histories of Favorite Composers"
★ "Song Hits through the Years" ... The outstanding songs of each year, from the Gay-Nineties to the present day.

SEND FOR YOUR \$1.00 COPY TODAY
50c Edition Also Available
A RAY DE VITA
36 Cornelia Street, Brooklyn 21, New York
Or See Your Local Music Dealer

EPIPHONE MASTERBILT STRINGS

Made in the U.S.A.
The String with the Golden Tone and the "GEORGE VAN EPS" ADJUSTABLE BASS BRIDGE
EPIPHONE MUSICAL STRINGS INC.
Box 55, East Station, Yonkers 4, N. Y.

FOR DANCE BANDS ONLY

Use and finding instruments
• They are available only
• They are GREAT \$2.50 to \$6.00
with **COMPOSCRIPT**
166 Copley Ave. Teaneck, N. J.

Christmas Brass Music

FOR BRASS ALONE . . .
Each: Vom Himmel hoch . . . \$2.00
Brahms: Es ist ein Ros' entsprungen . . . 2.00
Coronil: Pastoral . . . 2.00
FOR BRASS WITH ORGAN . . .
Each: In dulci jubilo . . . 2.00
Each: Alleluia . . . 2.00
ROBERT KING MUSIC COMPANY
North Easton Massachusetts

HAND CRAFTED

Blessing

TRUMPETS
COPNETS
TROMBONES
SINCE 1906

E K BLESSING CO. Elkhart, Indiana

See and try a Blessing at your dealer's . . . or write for latest catalog and name of nearest Blessing dealer. Address Dept. M.

Finest Quality Hard Rubber

Most careful workmanship.
Accuracy of intonation.
Great variety of facings
and chambers, add up to



THE WORLD'S FINEST

Ask your dealer to show you these fine mouthpieces for clarinet and saxophone.

For Free Circulars Write to:
P. O. BOX 367, NORTHPORT, N. Y.

Learn to Be a Professional Piano Tuner and Technician

Splendid field; demand for competent technicians exceeds supply.

DR. WILLIAM BRAID WHITE, world-famous piano tuner, technician and teacher, whose work is endorsed and approved by Steinway & Sons, W. W. Kimball Company, Baldwin Piano Company, and other famous piano manufacturers.

WILL TEACH YOU THE ART AND THE TECHNIQUE.

For Free Information, Address
DR. WILLIAM BRAID WHITE
2149 West Agate Ave., Chicago 30, Ill.

Accordionists and Polka Bands

For Sale: SPECIAL ARRANGEMENTS based on latest Polish recording hits.

9 parts (full arr.)\$1.25
10 accordion parts 1.95
Large new list - Send for particulars.

EDDIE'S ARRANGING SERVICE
42 Somerset Street Springfield 8, Mass.

RICHMOND:
PITTSBURG:
Delta Club, and Barbara Bliss Downbeat Club, and Johanna Simmons
Jenkins, Freddie
SACRAMENTO:
Casa Nellis, Nello Malerbi Owner
Leisgang, George
O'Connor, Grace
SAN DIEGO:
Blues and Rhythm Attractions Agency
Brigham, Proebel Astor Hudson, Aline
Lee, Robert E., Advertising Agency
Logan, Manly Eldwood Millspaugh, Jack
Top's, and Yake Kahn, Employer
Washington, Nathan Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)
SAN FRANCISCO:
Blue Angel
Brown, Willie H.
Cable Car Village Club, and Barney DeSena, Owner
Cafe Society Uptown (now known as Emsanor Breakfast Club)
Club Drift In, and Dan McCarthy
Deary, J. B.
Fox, Eddie
Giles, Norman
Niemann, Gordon J.
Oronato, Vincent
Pago Pago Club, and Laci Layman and Kellock Catering, Inc.
Paradise Gardens, and John A. Gentry and William Carthea Reed, Joe, and W. C. Rogers and Chase Co.
Shelton, Earl, Earl Shelton Productions
Sherman and Shore Advertising Agency
Smith, Craig, Pres., Artists Booking Corp. (Hollywood, Calif.)
The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman
Waldo, Joseph
SAN JOSE:
Ariotto, Peter and Peggy McAdoo, Mr. and Mrs. George Melody Club, Frank and Theresa Oliver, Employers Paz, Fred
SANTA BARBARA:
Briga, Don
Casfield Enterprises, Inc.
Costello, Mario
SANTA CRUZ:
Righetti, John
SANTA MONICA:
Lake, Arthur, and Arthur (Dagwood) Lake Show
McBee, H. D.
SEASIDE:
Corral Night Club, and Al Leroy
SHERMAN OAKS:
Gilson, Lee
Kraft, Ozzie
SIGNAL HILLS:
Mocler, Al, Signal Hill
SOUTH GATE:
Ramona Club, Sal DeSimon, Owner
Silver Horn Cafe, and Mr. Silver
STOCKTON:
Sunset Macaroni Products, Fred Stangoro
STUDIO CITY:
Wigmar Productions, Inc., and Wm. S. Orwig
VAN NUYS:
Lehr, Baynor
VENTURA:
Chency, Al and Lee
WATERVILLE:
Ward, Jeff W.
WINTERHAVEN:
Mueller, J. M.

COLORADO

DENVER:
Bennell, Edward
Johansen Enterprises, Inc., Starline Pop Concerts, and Bou Johansen
Jones, Bill
Turf Club and Bill Bayern, Manager
Wagner Enterprises, and Geo. P. Wagner
GLENWOOD SPRINGS:
Owl Cafe, W. H. Woody
Frickey, Employer
JULESBURG:
Cummings, Kenneth
LAMAR:
Main Cafe, and Robert Dunn, Proprietor
MORRISON:
Clarke, Al
TRINIDAD:
El Moro Club, and Pete Laagoni

CONNECTICUT

BRIDGEPORT:
Luria, Edward
EAST HAMPTON:
Hotel Gerraumaugus
EAST HAVEN:
Carnevale, A. I.
HARTFORD:
Dubinsky, Frank
NEW HAVEN:
Madigan Entertainment Service
NEW LONDON:
Andreoli, Harold
Bisconti, Anthony, Jr.
Marino, Mike
Schwartz, Milton
Williams, Joseph
NIANTIC:
McQuilian, Bob
Russell, Bud
POQUONNOCK BRIDGE:
Johnson, Samuel
STAMFORD:
Glenn Acres Country Club, and Charlie Blue, Pres., Mr. Soumers, Sec.-Treas.
STONINGTON:
Hagar Restaurant and Cab, and Herbert Pearson
Weswell, Arthur
WESTPORT:
Goldman, Al and Mary

DELAWARE

DOVER:
Apollo Club, and Bernard Paskins, Owner
Veterans of Foreign Wars, LeRoy Beach, Commander
Williams, A. B.
ELLENDALE:
Henry's Chicken Shack, and Isaac Jarmon
GEORGETOWN:
Gravel Hill Inn, and Preston Hitchens, Proprietor
MILFORD:
Fountain, John
NEW CASTLE:
Lamon, Edward
Murphy, Joseph
SMYRNA:
Keat County Democratic Club, Solomon Thomas, Chairman
WILMINGTON:
Allen, Sylvester
Bart, Mrs. Mary (Warren)
Cooper, Mr. and Mrs. Alexander

FLORIDA

BOYNTON BEACH:
Rainbow Gardens, Don Vogwill, Owner, Phil Webb, Mgr.
BRADENTON:
May's Bar, Buddy Mays, Employer
Strong, Merle, Bernice and Roid
CLEARWATER:
Bardon, Vance
CLEARWATER BEACH:
Normandy Restaurant, and Pay Howse
DANIA:
Paradise Club, and Michael P. Slavin
DAYTONA BEACH:
Bethune, Albert
Elks Lodge, Pen City No. 503, John L. Slack, Employer
Taboo Cocktail Lounge and Restaurant, Inc., and Carl Schmidt, Maurice Wagner and Chuck Cockrell
DEL RAY BEACH:
Bon Air Hotel, Lou Razlan, Manager
FLORENCE VILLA:
Dan Laramore Lodge No. 1097, Garfield Richardson
PORT MYERS:
Bailly, Bill--All Star Minstrels, Inc., and Si Rubens
McCutcheon, Pat
GULF BREEZE:
Surf Club, and Ernest W. Wright, Operator
HALLANDALE:
Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus
JACKSONVILLE:
Blanc, Paul
Blumberg, Albert
Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President; Paul Bicn, Managing-Agent
Forrest Inn, and Florida Amusement, Inc., and Ben J., Mary and Joel Spector, and Joe Allen
Johnson, Otis
Nemery, Earl, and Associated Artists, Inc.
Zumpt Hull Associates
KEY WEST:
Allard, Genevieve C. (Jeanne Delta)
Club Mardi Gras, and A. G. Thomas, Employer
Delta, Jeanne (Genevieve C. Allard)
Habana Madrid
Regan, Margo
Weavers Cafe, Joseph Buchs and Joseph Stabinski

LAKELAND:
King, R. E.

MIAMI:
Aboyous, Tony
Brooks, Sam
City Club, Philip and Herbert
Bertram
Club Jewel Box, Charles Nasio, Owner, Danny Brown, President
Corbitt, Frank
Donaldson, Bill
Florida State Theatres, Inc., and Harry Botwick, Manager of Olympia Theatre
Girard, Nicholas
Prior, Bill (W. H. P. Corp.)
Smart, Paul D.
Talavera, Ramon
Vagabonds Club, Henry M. Neyler, Manager
MIAMI BEACH:
Amron, Jack, Terrace Restaurant
Caldwell, Max
Chez Paree, Mickey Grasso, and Irving Rivkin
Circus Bar, and Charles Bogun
Copa City, Murray Weinger, Lou Chelzer and Fannie Herman
Edwards Hotel, and Julius Nathan, Manager
Fielding, Ed
Friedlander, Jack
Haddon Hall Hotel
Harrison, Ben
Island Club, and Sam Cohen, Owner-Manager
Lehnick, Max
Macomba Club
Macomba Restaurant, and Jack Friedlander, Irving Miller, Max Lehnick, and Michael Roseberg, Employers
Miller, Irving
Morrison, M.
Perlmutter, Julius J.
Poinciana Hotel, and Betaine
Frasara
Roosevelt Theatre
Scott, Sandy
Straus, George
Wells, Charles
ORLANDO:
Club Soccio, and Ray Baiden Fryer, D. S.
Gunther, Elmer and Jake Redman, Arthur J.
Sunbrock, Larry, and his Rodeo Show, and Sunbrock Speedway
ORMOND BEACH:
Jul's Club, and Morgan Jul
PALM BEACH:
DeManio, Mrs. J.
Leon and Eddie's Nite Club, Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney Orlis, Secretary
PENSACOLA:
Hodges, Earl, of the Top Hat Dance Club
Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate and American Booking Company, and Alexander Attractions
Miss Texas Club, and Richard Cooper, Owner and Prop.
Southland Restaurant, and J. Ollie Tidwell
Williams, Kent
QUINCY:
Monroe, Reg
ST. PETERSBURG:
Ciro's, and John A. Davis, Employer
SARASOTA:
Miller, Fred
STARKE:
Camp Blanding Recreation Center
Goldman, Henry
STUART:
Sutton, G. W.
TALLAHASSEE:
Gaines Patio, and Henry Gaines, Owner
Two Spot Club, Caleb E. Hannah
TAMPA:
Brown, Russ
Carousel Club, and Abe Burkow and Norman Karn, Employers
Crystal Ball Restaurant, George Marcus, Manager
Merry-Go-Round Club, and Larry Ford
Rich, Don and Jean Williams, Herman
VENICE:
Clarke, John, Pines Hotel, Corp.
Pines Hotel Corp., and John Clarke
Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)
WEST PALM BEACH:
Ballerina Club, and Bill Harris, Operator
Larocco, Harry L.
Parriah, Lillian P.

Biggsby

FOOT VOLUME AND TONE CONTROL

FOR THE PAST FIVE YEARS THE CHOICE OF PROFESSIONAL PLAYERS



All cast aluminum, highly polished, with rubber mat to prevent foot slipping. Rubber feet to prevent Control sliding even on hardwood floors. Biggsby Foot Controls have no gears and are operated entirely by cord on ball-bearing rollers. Noise level is the lowest possible.

Volume control is up and down and tone control is by rotary motion from left to right or from right to left as desired. There are no stops on tone control and a smooth easy action creates the "doo-sah" effect easier and quicker than by hand control.

Price \$55.00

SHIPPED BASS LEFT UNLESS OTHERWISE SPECIFIED

PAUL A. BIGGSBY
8114 EAST PHLOX STREET
DOWNEY, CALIFORNIA
SEND FOR FREE FOLDER
SOLD ONLY DIRECTLY TO THE PLAYER

5 Mamba Instrumentals
OBATALA . . . MAMBO-SAX . . . MAMBO MAMBO-TROMPETA . . . MAMBO-BAJO
Specially arranged for piano, trumpet, trombone, bass and drums. (These are not lead!)
FREE!! WITH MAMBOS!!
7 authentic Mamba take-offs for EACH instrument including drums!
ALL FOR \$5.00
Also available:
Latin Rhythm Chart 95¢
Range Chart (for 86 instr.) 95¢
Conducting for Show Orch. 75¢
COMBO MAMBOS
763 EAST 23RD STREET
HIALEAH, FLA.

Robert Whitford

Founder-President

International Piano Teachers Association has devoted his entire professional career to the interests of the piano teacher. You are invited to write for a free copy of PIANO TEACHING TODAY. With it you will also be sent complimentary, Mr. Whitford's master lesson on MUSIC'S MOST UNUSUAL CHORD.

Robert Whitford Music Education Bureau
Dept. M, 294 N. E. 31st St., Miami 37, Fla.

GEORGIA

ALBANY:
Gaul Corporation
Lemon Supper Club, and
Garden Leonard, Employer
Robert A. McGarrity, Owner

ATLANTA:
Gazette Atlanta Moonlight
Opera Co., Howard C.
Jacoby, Manager
Montgomery, J. Neal
Specter, Perry

AUGUSTA:
Bester, Joe
Bill and Harry's Cabaret, Fred
W. Taylor, Manager, and
G. W. (Bill) Preece
Dawson, Robert H., and
Carlie Lounge in Plaza Hotel
Poster, Mr.
Kirkland, Fred
Minnick Attractions, Joe
Minnick
J. W. Neely, Jr.
Neved, Bob

BALTIMORE:
Joe's Blue Room, and Earl
Hill and W. Lee
Oglethorpe Hotel, Jack Ander-
son, General Manager
Wigals Cafe, and W. Lee

MACON:
Capitol Theatre
Lee, W. C.
Jewele, Leslie

SAVANNAH:
Carnegie Club, Nick C. Alex-
ander, Employer
Hays, Gus
Model Shows, Inc., and David
Eady, Owner, Charles Barnes,
Manager
Thompson, Lawrence A., Jr.

ST. SIMONS ISLAND:
Golden Isles Club, and Clayton
Vance (Vaucalette), Mgr.,
and Gaul Corporation
(Albany, Ga.)

THOMASVILLE:
Club Thomas, and Terry
Mazey, Operator

VALDOSTA:
Dye, J. D.

VIDALIA:
Pal Amusement Co.

WAYCROSS:
Casper, Sherman and Dennis

IDAHO

BOISE:
Kelly, John, Pacific Northwest
Attractions

COEUR D'ALENE:
Craddall, Earl
Luchman, Jesse

IDAHO FALLS:
Griffith, Larry, and Big Chief
Corp., and Uptown Lounge

LEWISTON:
Cramer, Sam
Rosenberg, Mrs. R. M.

MOUNTAIN HOME:
Club Alibi and Mr. J. T.
Jeffers, Owner and Operator
Oma Cafe, and Mr. J. T.
Jeffers, Owner and Operator

POCAHELLO:
Rock, Rubin
Cummings, Bob
Frank, Stan
Pulis, Dan
Byrds, Bud

SPRIT LAKE:
Finside Lodge, and R. E. Berg

ILLINOIS

BELEVILLE:
Anderson, F. D.
Davis, C. M.

MOONINGTON:
McKinney, James R.
Thompson, Earl

CALDWELL:
Sergeant, Eli

CHAMPAIGN:
Babson, Bennie

CHICAGO:
Adams, Delmore and Eugene
Boys Room, and Philip Mans-
field
Byrdon, Ray Marsh, of the Dan
Rico 3-Ring Circus
Cadillac Bob's Toast of the
Town
Chicago Records, Inc., Ewart G.
Abner, Jr., Pres.
Chicago Casino, and Harry
Weiss, Owner
Cole, Elie, General Manager, and
Chicago Artists Bureau,
Cosentino's Theatre Restaurant,
Inc., Mrs. Ann Hughes,
Owner
Daniels, Jimmy
Davidson, Bill
Eiders, Cleo
Evans, Jeep

Fine, Jack, Owner "Play Girls
of 1938," "Victory Follies"
Gayle, Tim
Glen, Charlie
Hale, Walter, Promoter
Hill, George W
Knob Hill Club, and Al Fenston
Mackie, Robert, of Savoy Ball-
room
Majestic Record Co.
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical
Agency
Mocambo Club, Turin Acevedo,
Owner
Musarts Concert Management,
and George Wildeman
Music Bowl, and Jack Peretz
and Louis Cappanola, Em-
ployers
Music Bowl (formerly China
Doll), and A. D. Blumenthal
Monte Carlo Lounge, Mrs. Ann
Hughes, Owner
Moore, H. B.
Nob Hill Club, and Al Fenston
O'Connor, Pat L., Pat L. O'Con-
nor, Inc.
Silhouette Club, and Joe Saletta
Stoner, Harlan T.
Teichner, Charles A., of
T. N. T. Productions
Whitides, J. Preston
Williams, Ward (Flash)
Ziggle's Gridiron Lounge, and
Ziggle Czarobski, Owner

DECATUR:
Facen, James (Buster)

EAST ST. LOUIS:
Davis, C. M.
Playground, and Stuart Tambor
Employer, and Johnny Per-
kins, Owner

FREEPORT:
Eastwood Inn, Ralph Isely,
Owner, Roger Mummert,
Operator
Marabel, George

GULFPORT:
Sunset Night Club, and Farris
Shambour

KANKAKEE:
Havener, Mrs. Theresa

LA GRANGE:
Hart-Van Recording Co., and
H. L. Hartman

MOLINE:
Antler's Inn, and Francis
Weaver, Owner

MOUND CITY:
Club Winchester, and Betty
Gray and Buck Willingham

MT. VERNON:
Plantation Club, Archie M.
Haines, Owner

PEKIN:
Comelight Room, and Fred
Romanc

PEORIA:
Humane Animal Association
Rutledge, R. M.
Stinson, Eugene
Streicer, Paul
Thompson, Earl
Wagner, Lou

PRAIRIE VIEW:
Green Duck Tavern, and Mr.
and Mrs. Stilller

ROCKFORD:
Marino, Lawrence

ROCK ISLAND:
Barnes, Al
Greyhound Club, and
Tom Davelis

SOUTH BELOIT:
Derby, Henry Piazza, Owner
and Operator

SPRINGFIELD:
Irice, James (Buster)

SHRAM, Cal:
Terra Plaza, and Elmer Barolo,
Employer

WASHINGTON:
Thompson, Earl

ZEIGLAR:
Zeiglar Nite Club, and Dwight
Allsup, and Jason Wilkas,
Owners

INDIANA

ANDERSON:
Lanane, Bob and George
Levitt's Supper Club, and Roy
D. Levitt, Proprietor

BEECH GROVE:
Mills, Bud

CENTERVILLE:
Hagen-Wallace Circus, and
Frank Martin, Owner

EAST CHICAGO:
Barnes, Tiny Jim
East Chicago American Enter-
prises, and James Dawkins
Morgan, Christiee

ELWOOD:
Yankee Club, and Charles
Sullivan, Manager

EVANSVILLE:
Adams, Jack C.

FORT WAYNE:
Brummett, Emmett

GARY:
Johnson, Kenneth
GREENSBURG:
Club 46, Charles Holzboeh,
Owner and Operator

INDIANAPOLIS:
Bell, Richard
Benbow, William, and his All-
American Brownskin Models
Carter, A. Lloyd
Dickerson, Matthew
Donaldson, Bill
Entertainment Enterprises, Inc.,
and Frederick G. Schatz
Ferguson Hotel, George Fer-
guson, Prop., Leo Lesler, Jr.
Lazar, Eugene and Alex
Roller Rondo Skating Rink,
and Perry Flick, Operator
Snoy's Supper Club, Tony Lau-
rezano, Operator

LAFAYETTE:
William C. Powell Agency

CLUB 52: Charles Gibson, Prop.

MUNCIE:
Bailey, Joseph

NEWCASTLE:
Harding, Stanley W.

RICHMOND:
Newcomer, Charles
Puckett, H. H.

SOUTH BEND:
Childers, Art (also known as
Bob Cagney)

SPENCERVILLE:
Kelly, George M. (Marquis)

SYCACUSE:
Waco Amusement Enterprises

IOWA

CARROLL:
Brown Derby and Mabel Brown

CLARION:
Miller, J. L.

CLINTON:
Abie, Virgil

DENISON:
Larby Ballroom, and Curtis
Larby, Operator

DES MOINES:
Brookins, Tommy

HARLAN:
Gibson, C. Rex

POWERSVILLE:
Dance Hall, and Henry Patt-
schull

SHENANDOAH:
Aspinwall, Hugh M. (Chick
Martin)

SPENCER:
Frei, Ned

VAIL:
Hollywood Circus Corp., and
Charles Jacobson

WATERLOO:
Stepico, Benton L.

WOODBINE:
Danceland, J. W. (Red) Brum-
mer, Manager

KANSAS

BREWSTER:
Whirlwind Ballroom, G. M.
Dinkel, Operator

COFFEYVILLE:
Ted Blake

DODGE CITY:
Graham, Lyle

HOLCOMB:
Golden Key Club, and H. R.
Allen (also known as Bert
Talon, Bert Talon, Bert Allen)

KANSAS CITY:
White, J. Cordell

LIBERAL:
Liberal Chapter No. 17, Dis-
abled American Veterans, and
H. R. Allen

LOGAN:
Graham, Lyle

MANHATTAN:
Stuart, Ray

MARYSVILLE:
Randall, George

PRATT:
Clemons, C. J.
Wissly, L. W.

RUSSELL:
Russell Post 6240, VFW, Gus
Zercher, Dance Manager

SALINA:
Brown, Harry E.
Kern, John

TOPEKA:
Mid-West Sportsmen Association

WICHITA:
Aspinwall, Hugh M. (Chick
Martin)
Holiday, Art
Key Club, and/or G. W. Moore

KENTUCKY

BOWLING GREEN:
Rountree, Upton
Taylor, Roy D.

HOPKINSVILLE:
Dabney, Louis B.

LEXINGTON:
Harper, A. C.
Rankin Enterprises, and Pres-
ton F. Bankin

LOUISVILLE:
Brainer, Charles
Imperial Hotel, Jack Woolens,
Owner
King, Victor
Spaulding, Preston

OWENSBORO:
Higgs, Benay

PADUCAH:
Vickers, Jimmie

LOUISIANA

ALEXANDRIA:
Smith, Mrs. Lawrence, Proprie-
tor, Club Plantation
Stars and Bars Club (also known
as Brass Hat Club), A. R.
Conley, Owner, Jack Tyson,
Manager
Weil, R. L.

CROWLEY:
Young Men's Progressive Club,
and J. L. Buchanan, Employer

GONZALES:
John, Camille

LAFAYETTE:
Hadalco Caravan
LeBlanc Corporation of Louisiana
Veltin, Toby
Venables Cocktail Lounge

LAKE CHARLES:
Village Bar Lounge, and
C. L. Barker, Owner

LEEVILLE:
Capell Brothers Circus

MONROE:
Club DeLicia, Robert Hill
Keith, Jessie
Thompson, Son

NATCHITOCHE:
Burton, Mrs. Pearl Jones

NEW IBERIA:
Club LaLouisiana, Billeus Brous-
sard and Filo Gonzales,
Owners and Operators

NEW ORLEANS:
Barker, Rand
Berns, Harry B., and National
Artists Guild
Callico, Curo
Club Slipper, and Jos. Conforto
and Mildred Murphy Con-
forto

DOG HOUSE: and Grace Mar-
tinez, Owner
Gilbert, Julie
Hurricane, The, Percy Sevall
LeBlanc, Dudley J.
Monnie, George

OPELOUSAS:
Cedar Lane Club, and Milt
Delmas, Employer

SHREVEPORT:
Reeves, Harry A.
Ropolo, Angelo
Stewart, Willie

SPRINGHILL:
Capers, C. L.

MAINE

BIDDEFORD:
Old Orchard Beach Playhouse,
and Edward Gould

FORT FAIRFIELD:
Paul's Arena, Gibby Scaborne

SACO:
Gordon, Nick

MARYLAND

BALTIMORE:
Blue Danube, and Wm. Kasar-
sky, Proprietor
Byrd, Olive J.
Carter, Charles
Cox, M. L.
Forbes, Kenneth (Skin)
Gay 90's Club, Lou Belmont,
Proprietor, Henry Epstein,
Owner

GREER, Ben
Jolly Post, and Armand Moc-
singer, Prop.
LeBlanc Corporation of Maryland
Bernie Lit Theatrical Agency
(formerly Playboy Talent
Agency)

BALTIMORE:
Perkins, Richard, of Associated
Enterprises
Weist, Harry

CORAL HILLS:
Hilltop Restaurant, and The-
odor J. Schendel

CUMBERLAND:
Waingold, Louis

EASTON:
Hannah, John

FENWICK:
Repsch, Albert

HAGERSTOWN:
Bauer, Harry A.
Glas, David
Rainbow Room of the Hamilton
Hotel, and Chris Trantules

HAYVE DE GRACE:
Bond, Norvel

NORTH BEACH:
Alta Hotel, Mr. and Mrs. Larry
Hines, Owners, Bernard Men-
del, former manager

OCEAN CITY:
Belmont, Lou, Gay Nineties
Club, and Henry Epstein
Gay Nineties Club, Lou Bel-
mont, Prop., Henry Epstein,
Owner

BALISBURY:
Twin Lanterns, Elmer B.
Dashfield, Operator
TURNERS STATION:
Thomas, Dr. Joseph H., Edge-
water Beach

MASSACHUSETTS

AMHERST:
Murphy, Charles
Russell, William

BLACKSTONE:
Stefano, Joseph

BOSTON:
Ada Bullock's (also known as
The Coral Room), Ada Carlos,
Employer
Bay State News Service, Bay
State Amusement Co., Bay
State Distributors, and James
H. Millvaine, President
Bronahan, James J.
Caruso, Charles
Coral Room (also known as Ada
Bullock's), Ada Carlos, Em-
ployer
Crawford House Theatrical
Lounge
Hargood Concerts, and Harry
Goodman
Harriott, Eric
L. J. B. Productions, and Lou
Burdnick
E. M. Loew's Theatres
Regency Corp., and Joseph R.
Weisser

**SUNBROOK, Larry, and his Rodeo
Show**
Waldron, Billy
Walker, Julian
Younger Citizens Coordinating
Committee, and George
Mouzon

BUZZARDS BAY:
Blue Moon, and Alexander and
Chris Byron, Owners
Mutt's Steak House, and Henry
M. K. Aronovski, and Canal
Enterprises, Inc.

CAMBRIDGE:
Salvato, Joseph

FALL RIVER:
Amadei, William
FITCHBURG:
Baldus, Henry

HAVERHILL:
Assas, Joe

HOLYOKE:
Holyoke Theatre, Bernard W.
Levy
Knee, John
HYANNIS:
Casa Madrid, and Pat Particelli

LOWELL:
Carney, John F., Amusement
Company
Crowe, Francis X.

MILLERS FALLS:
Rhythm Inn, and R. M. Tsa-
beault and James Del Negro,
Jr.

MONSON:
Canegallo, Leo

NEW BEDFORD:
The Derby, and Henry Correa,
Operator

NEWTON:
Thiffault, Dorothy (Mimi
Chevalier)

SALEM:
Larkin, George and Mary

SHREWSBURY:
Veterans Council

TWINSBURY:
White Rock Club, Inc., Rocco
DePasquale, John Connolly,
Employers

WAYLAND:
Steele, Chauncey Dewey

MICHIGAN

ANN ARBOR:
Charles, Rex (also known as
Rex C. Emmond)
Emmond, Rex C. (also known as
Rex Charles)
McLaughlin, Max
McLaughlin, Ollie

BATTLE CREEK:
Smith, David

BAY CITY:
Walther, Dr. Howard

BENTON HARBOR:
Park-Mor, and Wm. Stohrer

CRYSTAL:
Palladium Ballroom, M. R.
Winkelman, Owner

DETROIT:
Adler, Caesar
Bel Aire (formerly Lee 'N Ed-
die'), and Al Wellman, Ralph
Wellman, Philip Eise, Sam
and Louis Bernstein, Owners

BIBB, Allen
Blake, David R.
Briggs, Edgar M.
Burgundy Records, Inc., and
Art Sutton, General Mgr.
Claybrook, Adolphus
Club 49er, and Oscar Fruit
Connors Lounge, and Joe Pallas-
solo, Operator

DANIELS, James M.
Dustin Steamship Company,
N. M. Constants
Gay Social Club, and Eric
Scriven

Green, Goldman
Harris, Percy N. (Bud)
Hoffman, Sam
Johnson, Ivory
Kosman, Hyman
Mimando, Neos
Papadimos, Babin
Payne, Edge
Pyle, Howard D., and Savvy
Promotions
Robinson, Wm. H.
Thomas, Matthew B.
Zakos, A. J.

DOUGLASS:
Harding's Resort, and
George E. Harding

FERRISDALE:
Club Plantation, and Doc
Washington

FLINT:
Grover, Tiff
Platner Lounge, and Earl West

GARFIELD PARKS:
Club Chez Ami, Anthoay
Scaltze, Proprietor
Powers Theatre
Universal Artists and Phil Simon

KAWKAWLIN:
Old Mill Dance Hall, Ernest
Fortin, Owner

MUSEEGRON HEIGHTS:
Griffen, James
Wilson, Leslie

PONTIAC:
Henry's Restaurant, and Charles
Henry

SISTER LAKES:
Rendezvous Bowl, and Rendez-
vous Inn (or Club), Gordon
J. "Bazz" Miller

TRAVERSE CITY:
Lawson, Al

UTICA:
Spring Hill Farms, and Andrew
Sneed

WAYLAND:
Macklin's Dixie Inn, and Wm.
and Laura Macklin

MINNESOTA

DETROIT LAKES:
Johnson, Allan V.

EASTON:
Hannah, John

HARMONY:
Carson, Manfred

MANEATO:
Becker, Carl A.

MINNEAPOLIS:
International Food and Home
Shows
Northwest Vaudeville Attrac-
tions, and C. A. McEvoy

PINE ISLAND:
Trianon Ballroom, and Rolfo
Horzman

PIESTONE:
Coopman, Marvin
Soltzman, Mr.

RED WING:
Red Wing Grill, Robert A.
Nybo, Operator

ROBBINSDALE:
Crystal Point Terrace

ROCHESTER:
Co. B., State Guard, and Alvin
Castello

SLAYTON:
E. E. Iverson
Iverson Manufacturing Co., Bud
Iverson

ST. PAUL:
Flame Bar, and Henry Greene

WINONA:
Interstate Orchestra Service, and
L. Porter Jung

MISSISSIPPI

BILOXI:
Joyce, Harry, Owner, Pilot

CHILLNOTHER:
Hewes, H. H.
CLAYTON:
Anderson, P. D.
PORT LEONARD WOOD:
Larson, Sgt. Harry A.
INDEPENDENCE:
Allen's Bar, and Harry Allen
Casino Drive Inn, J. W. John-
son, Owner
JOPLIN:
Silver Dollar
KANSAS CITY:
Am-Vets and Bill Davis, Con-
sultant
Bobbitt, William H. (Bill)
Canton, L. R.
Esquire Productions, and Ken-
eth Yates, and Bobby Hen-
shaw
Main Street Theatre
Red's Supper Club, and
Herbert "Red" Drye
Zelma Boda Club, Emmett J.
Bobbins, Abe
Casper, Joe
Cheatham, Shelby
Danzler, G.
Fassa, G.
Goodkams, Charles
Koster, Henry
Little Brown Jug, and Frank A.
Irby, Operator
Lockman, Harvey
Mack's Mambo Inn, Lawrence
McCall, Owner
Olshon, Max
Pilgrimage, Jacques
Steele, Larry, and Larry Steele's
Smart Affairs
Yacht Club and Nate Goldberg
BAYONNE:
Club 21
BEVERLY:
Olympia Lakes, Bernard L.
Brooks, Melvin Fox, and Mel-
vin Fox Enterprises
BLOOMFIELD:
Thompson, Paul
BRIGHTON:
Brigantine Hotel Corp., and
David Josephson, Owner
BURLINGTON:
American Legion Home and
Oscar Hutton, Chairman
CAMDEN:
Embassy Ballroom, and George
E. Chips (Geo. DeGeronimo),
Operator
CAPE MAY:
Anderson, Charles, Operator
CLIFTON:
August E. Buchner
Mike and Nick's Bar, and
Mike Olivieri, Owner
EAST ORANGE:
Hutchins, William
EAST RUTHERFORD:
Club 199, and Angelo Pucci,
Owner
ELIZABETH:
Cutro, V.
FOOT LEE:
Bell Club, and Lillian New-
bauer, Pres.
HOBOKEN:
Red Rose Inn, and Thomas
Monte, Employer
Sportsman Bar and Grill
JERSEY CITY:
Bonino, Benjamin
Burco, Ferruccio
Triumph Records, and Gerry
Quinn, present Owner, and
G. Statira (Grant) and Bernie
Levasse, former Owners
LARE HOPATONG:
Dushan, Oscar
LAREWOOD:
Seldin, S. H.
Trapmore Hotel, Leon Garfinkel,
Employer
LITTLE FERRY:
Scarce, John
LODI:
Frisco Club, and Tony Cortese
LONG BRANCH:
Hoover, Clifford
Kitty, Marvin
McNeely, Leroy J.
McNeil, Bobby, Enterprises
Rappaport, A., Owner, The Blue
Room
Wright, Wilbur
McKEE CITY:
Turf Club, and Nellie M. Grace,
Owner
MONTCLAIR:
Cox-Hay Corporation, and Tho.
Haynes, and James Costello
MORRISTOWN:
Richard's Tavern, and Raymond
E. Richard, Proprietor
MT. HOLLY:
Shiano, Harry
NEWARK:
Beadle, Janet
Coleman, Melvin
Fayer, Nicholas
Graham, Alfred
Hall, Emory
Harris, Earl
Hays, Clarence

RENO:
Blackman, Mrs. Mary
Twoomy, Don
NEW HAMPSHIRE
FABIAN:
Zaka, James (Zacker)
JACKSON:
Nelson, Eddy
Sheir, James
NEW JERSEY
ABSSCON:
Hart, Charles, President, and
Eugene Mardi Gras, Inc.
ASHLEY PARK:
Gilmore, James E.
Richardson, Harry
ATLANTIC CITY:
Blue Angel (formerly Shangri
La or Wonder Bar), Roy
Dizmo, Henry Brogden, Man-
agers, Charles Randall, Prop.
Bobbins, Abe
Casper, Joe
Cheatham, Shelby
Danzler, G.
Fassa, G.
Goodkams, Charles
Koster, Henry
Little Brown Jug, and Frank A.
Irby, Operator
Lockman, Harvey
Mack's Mambo Inn, Lawrence
McCall, Owner
Olshon, Max
Pilgrimage, Jacques
Steele, Larry, and Larry Steele's
Smart Affairs
Yacht Club and Nate Goldberg
BAYONNE:
Club 21
BEVERLY:
Olympia Lakes, Bernard L.
Brooks, Melvin Fox, and Mel-
vin Fox Enterprises
BLOOMFIELD:
Thompson, Paul
BRIGHTON:
Brigantine Hotel Corp., and
David Josephson, Owner
BURLINGTON:
American Legion Home and
Oscar Hutton, Chairman
CAMDEN:
Embassy Ballroom, and George
E. Chips (Geo. DeGeronimo),
Operator
CAPE MAY:
Anderson, Charles, Operator
CLIFTON:
August E. Buchner
Mike and Nick's Bar, and
Mike Olivieri, Owner
EAST ORANGE:
Hutchins, William
EAST RUTHERFORD:
Club 199, and Angelo Pucci,
Owner
ELIZABETH:
Cutro, V.
FOOT LEE:
Bell Club, and Lillian New-
bauer, Pres.
HOBOKEN:
Red Rose Inn, and Thomas
Monte, Employer
Sportsman Bar and Grill
JERSEY CITY:
Bonino, Benjamin
Burco, Ferruccio
Triumph Records, and Gerry
Quinn, present Owner, and
G. Statira (Grant) and Bernie
Levasse, former Owners
LARE HOPATONG:
Dushan, Oscar
LAREWOOD:
Seldin, S. H.
Trapmore Hotel, Leon Garfinkel,
Employer
LITTLE FERRY:
Scarce, John
LODI:
Frisco Club, and Tony Cortese
LONG BRANCH:
Hoover, Clifford
Kitty, Marvin
McNeely, Leroy J.
McNeil, Bobby, Enterprises
Rappaport, A., Owner, The Blue
Room
Wright, Wilbur
McKEE CITY:
Turf Club, and Nellie M. Grace,
Owner
MONTCLAIR:
Cox-Hay Corporation, and Tho.
Haynes, and James Costello
MORRISTOWN:
Richard's Tavern, and Raymond
E. Richard, Proprietor
MT. HOLLY:
Shiano, Harry
NEWARK:
Beadle, Janet
Coleman, Melvin
Fayer, Nicholas
Graham, Alfred
Hall, Emory
Harris, Earl
Hays, Clarence

Holiday Corner, and Jerry
Foster, Employer
Johnson, Robert
Jones, Carl W.
Kline, Terri
Levine, Joseph
Lloyds Manor, and Smokey
McAllister
Mariano, Tom
"Panda," Daniel Straver
Pecos City, Olde Pecos City,
Inc., Philip Coruzzo and
Charles Politano
Powell, Ted
Prestwood, William
Red Mirror, and Nicholas
Grande, Proprietor
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zarcardi, Jack, Galanti A. A.
NEW BRUNSWICK:
Andy's Hotel, and Harold Klein
Eliel, Jack
NORTH ARLINGTON:
Petrucci, Andrew
NORTH BERGEN:
Boulevard Chaket, Frank Lava-
ler, Joseph Rinaldi, Joseph
DiLeo, Owners
ORANGE:
Cook, Wm. (Bill)
ORTLEY:
Loyal Order of Moose Lodge
399, and Anthony Checchia,
Employer
PASSAIC:
Tico Tico Club, and Gene
DiVirgilio, Owner
PATERSON:
Club Elena, and Joseph Hauser
Hatab, Sam
Pyatt, Joseph
Ventimiglia, Joseph
PENNSAUKEN:
Beller, Jack
PENNS GROVE:
Club Mucho, and Joe Rizzo,
Owner
PLAINFIELD:
McGowan, Daniel
Nathanson, Joe
SEASIDE HEIGHTS:
Beechamber Cafe, and Joe
Shavin
SOMERVILLE:
Harrison, Bob
SOUTH RIVER:
Capitol Lounge, Samuel Nizio-
off, Prop.
SPRING LAKE:
Broadacres and Mrs. Josephine
Ward, Owner
SUMMIT:
Abrons, Mitchell
TEANECK:
Suglia, Mrs. Joseph
UNION CITY:
Biancamano, Anthony P.
VAUX HALL:
Carillo, Manuel B.
VINELAND:
Gross, David
WEST NEW YORK:
Brian Birth Organization, and
Sam Tate, Employer, Harry
Boorstein, President
WILLIAMSTOWN:
Talk of the Town Cafe, and
Rocco Pippo, Manager

NEW MEXICO
ALBUQUERQUE:
Mary Green Attractions, Mary
Green and David Time, Pro-
motors
Halliday, Finn
LaLoma, Inc., and Margaret
Ricardi, Employer
White, Parnell
CARLSBAD:
Riverside Country Club, G. G.
Hollinger, Employer
CLOVIS:
Denton, J. Earl, Owner, Plaza
Hotel
HOBBES:
Devonian Supper Club, and
Pete Stralace, Employer, and
Mr. Carson
REYNOLDS:
Monte Carlo Gardens, Monte
Carlo Inn, Ruben Gonzales
ROSWELL:
Russell, L. D.
RUDOSO:
Davis, Denny W.
SANTA FE:
Emil's Night Club, and Emil
Miguared, Owner
Valdes, Daniel T.
NEW YORK
ALBANY:
Johnson, Floyd
O'Meara Attractions, Jack
Richard's Bar-B-Que, David
Richards
Snayder, Robert
Stenza, Jonathan

ALDERS CREEK:
Buck's Manor, and Harold A.
Burke
AUSALE CHASM:
Antler, Nat
Young, Joshua P.
BINGHAMTON:
Sover, Bill
BRONX:
Albino Inn, Pete Mancuso, Pro-
prietor and Carl Ranford,
Manager
Club Delmar, Charles Marce-
lino and Vincent Delotie,
Employers
Jugarden, Jacques I.
Katz, Murray
Miller, Joe
New Royal Mansion (formerly
Royal Mansion), and Joe
Miller and/or Jacques I.
Jugarden
Perry Records, and Sam Rich-
man
Rosardo, Al
Santoro, E. J.
Sincclair, Carlton (Carl Parker)
Williams, J. W.
BROOKLYN:
Beckels, Lionel
Bello-Mar Restaurant, Felia Gar-
cia, Prop.
Borriello, Carmino
Bowen, Cecil
Bryan, Albert
Community Center, and Walter
C. Pinkston (NYC)
Ean, Jimmy
Globe Promoters of Hucklebuck
Revue, Harry Dixon and
Elmo Oby
Hall, Edwin C.
Johnston, Clifford
Morris, Philip
Roseberg, Paul
Rosenman, Gus, Hollywood Cafe
Sigma Tau Delta Sorority,
Brooklyn College, and Anita
Burke
Steuver, Eliot
Sussman, Alex
1024 Club, and Albert Friend
Thompson, Ernest
Williams, Melvin
Zaslav, Jack
BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
DiStefano, Jimmy
Harmon, Lissa (Mrs. Rosemary
Humphrey)
Jackson, William
Nelson, Ar' and Mildred
Parisi, Joe
Ray's Bar-D, and Raymond C.
Demperio
Sporttowne Bar, and Vern
Stevenson, and Mr. and Mrs.
Les Simon
Twentieth Century Theatre
DRYDEN:
Dryden Hotel, and Anthony
Vavra, Manager
FAR ROCKAWAY, L. I.:
Town House Restaurant and
Bernard Kurland, Proprietor
FERRISDALE:
Clarendon Hotel, Leon Gar-
finkel, Owner
Gross American House, and
Hannah Gross, Owng
Pollack Hotel, and Elias Pol-
lack, Employer
Suer's Hotel, and Philip Stier,
Owner
FLIESSCHMANN:
Churs, Irene (Mrs.)
FRANKFORT:
Reik, Frank
Tyler, Lenay
GLENS FALLS:
Gottlieb, Ralph
Newman, Joel
Slight, Don
GLEN SPEY:
Glen Acres Hotel and Country
Club, Jack W. Rosen, Em-
ployer
GLENWILD:
Glenwild Hotel and Country
Club, and Mack A. Lewis,
Employer
GRAND ISLAND:
Williams, Ossian V.
GREENWOOD LAKE:
Greenwood Lake Inn, and
Mountain Lakes Inn, and
Charles Fatigati, Employer
HUDSON:
Goldstein, Benny
Gutto, Samuel
HURLEVILLE:
Butler Lodge, and Pincus Cohen,
Employer
ILION:
Wick, Phil
ITHACA:
Bond, Jack
JACKSON HEIGHTS:
Griffiths, A. J., Jr.
LAKE LUZERNE:
Munck, Svend A.
LAKE PLACID:
Carrige Club, and C. B.
Southworth

LITTLE FALLS:
Corner Tavern, Al Dietlin,
Employer
LIMESTONE:
Stash House, and Dave Oppen-
heim, Owner
LOCH SHELDRAKE:
Capitol Hotel and Day Camp
Chester, Abe
LONG BEACH:
Mardenfeld, Isadore, Jr., Estate
**HAMILTON CLUB, and Mickey
Hastinsky
MALONE:
Club Restaurant, and Louis
Goldberg, Manager
MONTICELLO:
Hotel Anderson, Charles King,
Employer
MT. VERNON:
Raphin, Harry
NEW YORK CITY:
Alexander, Wm. D., and Asso-
ciated Producers of Negro
Music
Allegro Records, and Paul Finer
Adu, John R. (Indonesian
Consult)
Arnold, Sheila
Bachelor's Club of America, and
John A. Talbot, Jr., and
Leonard Karmar
Bachelor House
Bamboo Room, and Joe Bura
Bender, Milton
Benrubi, Ben
Beverly Green Agency
Bradley Williams Entertainment
Bureau
Broadway Hofbrau, Inc., and
Walter Kirsch, Owner
Broadway Swing Publications,
L. Frankel, Owner
Browne, Bridget
Brulcy, Jess
Cantora, Rocco
Cappola, Antoinette
Castleholm Swedish Restaurant
and Henry Ziegler
Catala, Estaban
Chamound Restaurant, Phil
Rosen, Owner
Chanson, Inc., Monte Gardner
and Mr. Rodriguez
Charles Marvin, and Knights
of Magic
Coffery, Jack
Cohen, Marty
"Come and Get It" Company
Common Cause, Inc., and
Mrs. Payne
Connor, Chris
Cook, David
Coo, Rouge, Diane Marial,
Owner
Ralph Cooper Agency
Courtney, Robert
Crochet, Mr.
Cross, James
Michael Croydon Theatrical
Agency
Currie, Lou
Cutter, George H., Jr.
Democratic Club, and Antonio
T. Rasmus
Derby Records, and Larry
Newton
Dubonnet Records, and Jerry
(Jerome) Lipskin
Dynamic Records, Ulysses Smith
Fontaine, Lon & Don
Gluckman, E. M., and Sport
Films Library, Inc., North
American Television Produc-
tions, Inc., and Broadway on
Parade
Goldberg (Garrett), Samuel
Golden Gate Quartet
Goldstein, Robert
Gordon, Mrs. Margaret
Gronoff, Budd
Gray, Lew, and Magic Record
Company
Gross, Gerald, of United Artists
Management
Hello Parac, Inc., and Wm. L.
Taub, Pres.
Horse's Famous Hippodrome
Circus, Arthur and Hyman
Sturmak
Inley, William
International Food Show, Gor-
don Savile, Pres.
Jonsson, Donald E.
Kenny, Herbert C.
Keni Restaurant Corp., Anthony
Kourtos and Joe Russo
Kestler, Sam, and Met Records
King, Gene
Knight, Raymond
Kushner, David and Jack
La Rue, James
Lastogel Theatrical Agency,
Dan T. Lastogel
Law, Jerry
LeBow, Carl
Levy, John
Lew Letic and his "Blackbirds"
Little Gypsy, Inc., and Rose
Hirschler and John Lobel
Manhattan Recording Corp., and
Walter H. Brown, Jr.
Manning, Sam
Marchant, Claude
Markham, Dewey (Pigmeat)
Mayo, Melvin E.**

McMahon, Jess
Metz, Phil
Metro Cost and Suit Co.,
Joseph Lupia
Meyers, Johnny
Millman, Mort
Mogel, Wm., and Anne
Montezano, Pedro
Moody, Philip, and Youth
Monument to the Pomen
Organization
Murray's
Neill, William
New York Civic Opera Co.
pany, Wm. Fantasy
New York Ice Cream Co.
James Blizzard and Har-
Robinson, Owners
Orpheus Record Co.
Ostend Restaurant, Inc.
Pargas, Orlando
Peaschio, Reverend Andra
Phillis, Robert
Pinkston, Walter C., and G.
Community Center (Brook-
Place, Tbc, and Theodore
Costello, Manager
Rain Queen, Inc.
Regan, Jack
Ricks, James (leader of The
Ravens)
Riley, Eugene
Robinson, Charles
Robinson, Clarence
Rogers, Harry, Owner, "The
Follies"
Sandy Hook S. S. Co., and
Charles Gardner
Sawdust Trail, and Sid the
Schwartz, Mrs. Morris
Scott, Roderick
Shaw Theatrical Agency
Singer, John
Sloyer, Mrs.
Southland Recording Co.,
Rose Santos
South Seas, Inc., Amer J.
Rubien
Steve Murray's Mahogany
Strouse, Irving
Stump & Stumpy (Hansel
Crommer and James Cro-
Sunbrook, Larry, and his
Sbow
Tackman, Wm. H.
Talent Corp. of America,
Harry Weissman
Teddy McRae Theatrical
Agency, Inc.
Television Exposition Pro-
ductions, Inc., and Edward
Corez, President
United Artists Management
Variety Entertainers, Inc.,
Herbert Rubin
Venus Star Social Club, and
Paul Earlington, Manager
Walker, Aubrey, Malcom
Social Club
Watercapers, Inc.
Wec and Levanthal, Inc.
Wellish, Samuel
Wilder Operating Company
Zakon, A. J.
Zals (Zachers), James
NIAGARA FALLS:
Greene, Willie
Palazzo's (formerly Flory's
ody Bar), Joe and Nick Pa-
Prop.
OLEAN:
Old Mill Restaurant, and Dan
V. Coleman
NORWICH:
McLean, C. P.
PACHOGUE:
Kay's Sewing Club, Kay
& Co.
RAQUETTE LAKE:
Weinstein, Abe
RHINEBECK:
Beckman Arms Hotel, W.
Harter, Sr., Owner
ROCHESTER:
Quonset Inn, and Raymond
Moore
Valenti, Sam
Willows, and Milo Thom-
Owner
ROME:
Maris, Al
SABATTIS:
Sabattis Club, and Mrs. V.
Coleman
SARANAC LAKE:
Birches, The, More LaF-
Employer, C. Randall, Wm.
Durgans Grill
SARATOGA SPRINGS:
Clark, Stevens and Arthur
White Sulphur Springs
and Frank Summa, Employer
SCHENECTADY:
Edwards, M. C.
Fretto, Joseph
Ruizzo Beach Nite Klub of G.
Shed, and Magnus E. B.
wards, Manager
Silverman, Harry
SUFFERN:
Armitage, Walter
Bagozzi's Fantasy Cafe, and
Frank Bagozzi, Employer
SYRACUSE:
Bagozzi's Fantasy Cafe, and
Frank Bagozzi, Employer
TANNERSVILLE:
Germano, Bail

INTERNATIONAL MUSICAL

Suit Co.,
and Amst.
and Youn
the Pume
ic Opera G
Steuteman
Fantasy G
and H
ners
Co.
at, Inc.
and Ande
C. and
(Brooklin)
Theodan
nger
ader of T
is
ace
Owner, Th
S. Co., an
and Sid E
Morris
Agency
ding Co., m
Abner J
Mahogany G
y (Harle
James C
and his h
H.
America,
in
beatrical
ition Profr
d Edward
one
managemen
ers, Inc.,
y Club, an
s, Managa
Maisone
hal, Inc.
Company
James
ly Flory's B
od Nick B
at, and Dan
Ferraro
I Raymond
lo Thom
d Mrs. W
e LaFon
Randall, I
S:
d Arthur
prings B
ms, Empl
Club or G
nus E. B
President
Cafe, an
Employe
USICIA

Buddies Club, and Alfred
Scrutchings, Operator
Namen, Robert
Pullman Cafe, George Subrin,
Owner and Manager
Thomas, Nick
Tropicana Club, Martin M.
Winters, Employer
Yankee Inn, and George Zenali
BUCKEY:
Lutz Sports Arena, Inc., Bryan
Smith, Promotional Manager
CANTON:
Canton Grille, and Walter W.
Holtz, Owner
Huff, Lloyd
CINCINNATI:
Alexander, James
All Star Boosters Club, and
James Alexander
Anderson, Albert
Bayless, H. W.
Charles, Mrs. Alberta
Meadows, Burnett
McFarridge, James
Sigma Phi Epsilon Fraternity
at the University of Cincinnati,
and Donald Kindle,
Pres.
Smith, James R.
Sunbrock, Larry, and his Rodeo
Show
CLEVELAND:
Atlas Attractions, and Ray Gair
Bender, Harvey
Bonds, Andrew
Club Non-day-Voo, and U. S.
Dearing
Club Trinidad, and Lenny Adelman
Dixie Grill, and Lenny Adelman
Dixon, Forrest
Gleason's Bar of Music, W. A.
Gleason, Prop.
King, Ted, Agency
Lindsay Skybar, Phil Bash,
Owner
Lowry, Fred
Manhattan Lounge Co., and
Lenny Adelman
Manuel Bros. Agency, Inc.
Salanci, Frank J.
Spero, Herman
Stutz, E. J., and Circle Theatre
Swing Club, Wm. McDougall,
President
Tucker's Blue Grass Club, and
A. J. Tucker, Owner
Uptown Theatre, Urban Anderson,
Manager
Walters, Carl O.
COLUMBUS:
Askins, William
Bell, Edward
Beta Nu Bldg. Association, and
Mrs. Emerson Check, President
Charles Bloch Post No. 157,
American Legion
Carter, Ingram
Malloy, William
McDade, Phil
Paul D. Robinson Fire Fighters
Post 567, and Captain G. W.
McDonald
TURF CLUB, and Ralph Steven-
son, Proprietor
DAYTON:
Blue Angel, and Zimmer Ablon,
Owner
Boucher, Roy D.
Daytona Club, and William
Carpenter
Hungarian Village, and Guy M.
Sano
Rec Club, and Wm. L. Jackson,
James Childs and Mr. Stone
Taylor, Earl
ELYRIA:
Dance Theatre, Inc., and A. W.
Jewell, President
EUCLID:
Rado, Gerald
FINDLAY:
Wilson, Mr. and Mrs. Karl,
Operators, Paradise Club
GERMANTOWN:
Bechwood Grove Club, and
Mr. Wilson
RoMar Roller Rink, and Mr.
and Mrs. Ruocco Yarger
HOLGATE:
Swiss Gardens, and George K.
Bronson
LIMA:
Colored Elks Club, and Gus Hall
PIQUA:
Sedwick, Lee, Operator
PROCTORVILLE:
Plantation Club, and Paul D.
Reese, Owner
-SANDUSKY:
Eagles Club
Mathews, S. D.
Salles, Henry
SPRINGFIELD:
Jackson, Lawrence
Terrace Gardens, and H. J.
McCall
STUEBENVILLE:
Hawkins, Fritz
TOLEDO:
Barnet, W. E.
Durham, Henry (Hank)
LaCasa Del Rio Music Publish-
ing Co., and Leon B. Owens,
Jr., Secretary

National Athletic Club, Roy
Finn and Archie Miller
Nightingale, Homer
Rutkowski, Ted, T. A. R. R. R.
Recording Company
Trippi, Joseph A., President,
Italiana Opera Association
VIENNA:
Hull, Russ
WARREN:
Wragg, Herbert, Jr.
YOUNGSTOWN:
Freeman, Dusty
Summers, Virgil (Vic)
ZANESVILLE:
Venner, Pierre

OKLAHOMA

ARDMORE:
George R. Anderson Post No.
65, American Legion, and
Floyd Loughridge
ENID:
Norris, Gene
HUGO:
Stevens Brothers Circus, and
Robert A. Stevens, Manager
MUSKOGEE:
Gutire, John A., Manager Rodeo
Show, connected with Grand
National of Muskogee, Okla.
OKLAHOMA CITY:
Leonard's Club, and Leonard
Dunlap
Randolph Taylor
Simms, Aaron
Southwestern Attractions, M.
K. Boldman and Jack Swiger
OKMULGEE:
Masonic Hall (colored), and
Calvin Simmons
SHAWNEE:
DeMarco, Frank
TULSA:
Berns, Harry B.
Hollywood Supper Club, and
Owen C. Glass
Lone's Cocktail Lounge, and
Clarence Love
Williams, Cargile

OREGON

EUGENE:
Granada Gardens, Shandon
Shaeffer, Owner
Weinstein, Archie, Commercial
Club
GARIBALDI:
Marty de Joe Agency
Pirates' Den, and Sue Walker
HERMISTON:
Rosenberg, Mrs. R. M.
LAKESEN:
Bates, E. P.
MEDFORD:
Hendricks, Cecil
PORTLAND:
Acme Club Lounge, and A. W.
Denton, Manager
Harry's Club 1500, and Wm.
McCleendon
Ozark Supper Club, and Fred
Baker
Stadium, Shirley H.
Yank Club of Oregon, Inc., and
R. C. Bartlett, President
ROGUE RIVER:
Arnold, Ida Mae
ROSEBURG:
Duff, R. J.
SALEM:
Lope, Mr.
SHERIDAN:
American Legion Post No. 75,
Melvin Aree

PENNSYLVANIA

ALBUQUIPA:
Quinn, Otis
ALLENTOWN:
Hugo's and George Fidler and
Alexander Altieri, Props.
BERWYN:
Main Line Civic Light Opera
Co., Nat Burns, Director
BLAIRSVILLE:
Moose Club, and A. P. Sundry,
Employer
BRAEBURN:
Mazur, John
BRYN MAWR:
K. P. Cafe, and George Papaian
CARLISLE:
Grand View Hotel, and Arthur
Nydyck, Employer
CHESTER:
Blue Heaven Room, Bob Lager,
Employer
COOPERSBURG:
Hoff Brau, Adolph Toffel,
Owner
DEVON:
Jones, Martin
DONORA:
Bedford, C. D.
ERIE:
Hamilton, Margaret
EVERSON:
King, Mr. and Mrs. Walter
FAIRMOUNT PARK:
Riverside Inn, Inc., Samue'
Ottrenberg, President
GLENOLDEN:
Barone, Joseph A., Owner,
202 Musical Bar (West
Chester, Pa.)

GREENSBURG:
Michelle Music Publishing Co.,
and Matt Furin and Michael
Eliu
HARRISBURG:
Ickes, Robert N.
Knapp, Olive, and Olive
Knapp's Lounge
Melody Inn Supper Club, Mil-
dred A. Shultz, Employer
P. T. K. Fraternity of John
Harris High School, and
Robert Spitzer, Chairman
Reeves, William T.
Waters, B. N.
HAVERFORD:
Fielding, Ed.
JOHNSTOWN:
The Club 12, and Burrell
Haeitr
KINGSTON:
John, Robert
LANCASTER:
Freed, Murray
Samuels, John Parker
Sunset Carson's Ranch, and
Sunset (Michael) Carson
LANSPORIE:
Richard's Hotel and Cafe,
and Richard Artuso
LEWISTON:
Temple, Carl E.
LUZERNE:
Fogarty's Nite Club, and Mrs.
Thomas Fogarty
MEADVILLE:
Noll, Carl
Powers, Donald W.
Simmons, Al, Jr.
MIDLAND:
Mason, Bill
NANTICOKE:
Hamilton's Night Club, and
Jack Hamilton, Owner
NEW CASTLE:
Nazale, Tommy
PHILADELPHIA:
Allen, Jimmy
Averets Post 178, and Norman
C. Andrews
Associated Artists Bureau
Bilcore Hotel, and Wm. Clore,
Operator
Boots, Tubby
Bubeck, Carl F.
Cabana Club, Morfy Gold, Prop.
Click Club
Chateau Crillon, and Edmund
Mancini
Davis, Russell
Davis, Samuel
Dupree, Hiram K.
DuPre, Rec.
Erlanger Ballroom
Gordon, Mrs. Margaret
Loyal Order of Moose, Lodge
No. 54, and George Aten,
Secretary
Masucci, Benjamin P.
Melody Records, Inc.
Montalvo, Santos
Muziani, Joseph
Philadelphia Lab. Company, and
Luis Colantunno, Manager
Pinsky, Harry
Raymond, Don G., of Creative
Entertainment Bureau
Stanley, Frank
Stiefel, Alexander
Ukrainian Junior League, Branch
52, and Helen Strait, Secy.
Victoria Melnick, Chairman
of Music
Music
Velez, L.
Warwick, Lee W.
PHOENIXVILLE:
Melody Bar, and George A.
Mole
PITTSBURGH:
Ficklin, Thomas
Matthews, Lee A., and New
Artist Service
Oasis Club, and Joe DeFran-
cisco, Owner
Reight, C. H.
Sala, Joseph M., Owner, El
Chico Cafe
POTTSTOWN:
Schroyer, Mrs. Irma
READING:
Military Order of the Purple
Heart, Berks County Chapter
231, and Austin F. Schaeffer,
H. Edward Stafford, Chester
Skorazinski, Employers
SCRANTON:
McDonough, Frank
SLATINGTON:
Flick, Walter H.
STRAFFORD:
Poinsette, Walter
UNIONTOWN:
Polish Radio Club, and Joseph
A. Zelasko
WASHINGTON:
Athens, Pete, Manager Wash-
ington Cocktail Lounge
Lee, Edward
WEST CHESTER:
202 Musical Bar, and Joseph A.
Barone, Owner (Glenolden,
Pa.), and Michael Iezzi, Co-
Owner
WILKES-BARRE:
Kahan, Samuel

WILLIAMSPORT:
Pinella, James
WORTHINGTON:
Cowell, J. R.
YORK:
Daniels, William Lopez
RHODE ISLAND
WOONSOCKET:
One O'Clock Club, and Charles
E. Nicholson, Manager
SOUTH CAROLINA
CHARLESTON:
Hampton Supper Club and
John Ballastikas
Kline, George H.
CHESTER:
Mack's Old Tyme Minstrels,
and Harry Mack
FLORENCE:
City Recreation Commission,
and James C. Putnam
GREENVILLE:
Forest Hills Supper Club, R. K.
and Mary Rickey, Lesases, J.
K. Mosely, and Sue Ellison,
former Owner and Manager
Harlem Theatre, and Joe
Gibson
MARIETTA:
"Bring on the Girls," and
Don Meadors, Owner
MOULTREVILLE:
Wurthmann, George W., Jr. (of
the Pavilion, Isle of Palms,
South Carolina)
MYRTLE BEACH:
Hewlett, Ralph J.
SPARTANBURG:
Holcombe, H. C.
UNION:
Dale Bros. Circus
SOUTH DAKOTA
SIOUX FALLS:
Haar, E. C.
Mataya, Irene
TENNESSEE
CLARKSVILLE:
Harris, William
HUMBOLDT:
Ballard, Egbert
JOHNSON CITY:
Burton, Theodore J.
KNOXVILLE:
Cavalcade on Ice, Jolus J.
Denton
Grecal Enterprises (also known
as Dixie Recording Co.)
Henderson, John
MEMPHIS:
Beck, Harry E.
Goodenough, Johnay
Lepley, John
NASHVILLE:
Brentwood Dinner Club, and H.
L. Waxman, Owner
Carrethers, Harold
Chavez, Chick
Coconut Lounge Club, and Mrs.
Pearl Hunter
Courc, Alexander
Fessic, Bill
Grady's Dinner Club, and
Grady Floss, Owner
Hayes, Billie and Floyd, Club
Zanzibar
Jackson, Dr. R. B.
Roberts, John Porter
PARIS:
Cavette, Eugene
TEXAS
AMARILLO:
Carter, Percy
Mays, Willie B.
AUSTIN:
El Morocco
Jade Room, and E. M. Funk
Von, Tony
Williams, James
Williams, Mark, Promoter
BEAUMONT:
Bishop, E. W.
BOLING:
Fails, Isaac A., Manager Spot-
light Band Booking Coopera-
tive (Spotlight Bands Book-
ing and Orchestra Manage-
ment Co.)
BROWNWOOD:
Junior Chamber of Commerce,
and R. N. Leggett and Chas.
D. Wright
CORPUS CHRISTI:
Caranahan, B. H., Sr.
Kirk, Edwin
DALLAS:
Beck, Jim, Agency
Embassy Club, Helen Askew,
and James L. Dixon, Sr., Co-
owners
Hobbs, Wilford, Vice-President,
Artists Booking Corp. (Holly-
wood, Calif.)
Lee, Don, Owner of Script and
Score Productions and Oper-
ator of "Sawdust and Swing-
time"

Lisakie (Skippy Lyne), Owner
of Script and Score Produc-
tions and Operator of "Saw-
dust and Swingtime"
May, Oscar P. and Harry E.
Morgan, J. C.
DENISON:
Club Rendezvous
EL PASO:
Bowden, Rivers
Gateway Lodge 855, and C. F.
Walker
Marlin, Coyal J.
Peacock Bar, and C. P. Walker
Williams, Bill
FORT WORTH:
Clemons, James E.
Famous Door, and Joe Earl,
Operator
Florence, F. A., Jr.
Jenkins, J. W., and Parrish Inn
Rendezvous Club, and C. T.
Boyd, Operator
Snyder, Chic
GALVESTON:
Evans, Bob
Shiro, Charles
GONZALES:
Dailey Bros. Circus
GRAND PRAIRIE:
Club Bagdad, R. P. Bridges and
Miriam Teague, Operators
HENDERSON:
Wright, Robert
HOUSTON:
Costa, Paul
Jeton, Oscar
McMullen, E. L.
Revis, Bouldin
Singerly, J. A.
World Amusements, Inc., Theo.
A. Wood, President
LEVELLAND:
Collins, Dec
LONGVIEW:
Club 26 (formerly Rendezvous
Club), and B. D. Holman,
Employer
Curley's Restaurant, and M. E.
(Curley) Smith
Ryan, A. L.
MEXIA:
Payne, M. D.
ODESSA:
Baker, George
The Ross Club, and Mrs. Har-
vey Keller, Bill Grant and
Andy Rice, Jr.
PALBSTINE:
Earl, J. W.
Griggs, Samuel
Grove, Charles
PARIS:
Bon-Da-Voo, and Frederick J.
Merkle, Employer
PORT ARTHUR:
Demland, William
ROUND ROCK:
Rice's Hall, Jerry Rice, Em-
ployer
SAN ANGELO:
Specialty Productions, Nelson
Scott and Wallace Kelton
SAN ANTONIO:
Forrest, Thomas
Obledo, F. J.
Rockin' M Dede Ranch Club,
and J. W. (Luz) Leadly
VALASCO:
Fails, Isaac A., Manager Spot-
light Band Booking Coopera-
tive (Spotlight Bands Book-
ing and Orchestra Manage-
ment Co.)
WACO:
Circle R Ranch, and A. C.
Solbers
Cooper, Morton
WICHITA FALLS:
Dibbles, C.
Johnson, Thurmon
Whitley, Mike

UTAH

SALT LAKE CITY:
Sutherland, M. F.
VERMONT
RUTLAND:
Brock Hotel, and Mrs. Estelle
Duffie, Employer
VIRGINIA
ALEXANDRIA:
Commonwealth Club, Joseph
Burko, and Seymour Spielman
Dove, Julian
BUENA VISTA:
Rockbridge Theatre
DANVILLE:
Fulcer, J. H.
EMMORE:
Downing, J. Howard
HAMPTON:
Maszy, Terry
LYNCHBURG:
Bailey, Clarence A.
MARTINSVILLE:
Hutchens, M. E.
NEWPORT NEWS:
Isaac Burton
McClain, B.
Terry's Supper Club

NOBOLP:
Big Trash Diner, Percy Simon,
Proprietor
Cuban, Irvan
Meyer, Morris
Robana, George
Winfree, Leonard

PETERSBURG:
Williams Enterprises, and
J. Harriell Williams

PORTSMOUTH:
Rotavator, G. T.

RICHMOND:
American Legion Post No. 151
Knight, Allen, Jr.

SUPPYLE:
Clark, W. H.

VIRGINIA BEACH:
Boss, Milton
Fox, Paul J., Jim and Charles
Melody Inn (formerly Harry's
The Spot), Harry L. Sizer,
Jr., Employer

WILLIAMSBURG:
Log Cabin Beach, and W. H.
(Pats) Jackson

WASHINGTON

SEATTLE:
Grove, Sirless
Harvson, R. S.

SPOKANE:
Lyndel, Jimmy (James Delaget)

WEST VIRGINIA

CHARLESTON:
Club Congo, Paul Daley, Owner
El Patio Boat Club, and Charles
Powell, Operator
White, Ernest B.

CHARLES TOWN:
Shubop, Mrs. Sylvia

HUNTINGTON:
Brewer, D. C.

INSTITUTE:
Hawkins, Charles

LOGAN:
Gotts, A. J.

MARTINSBURG:
Miller, George B.

MORGANTOWN:
Niner, Leonard

WELLSBURG:
Club G7, and Mrs. Shirley
Davies, Manager

WHEELING:
Mardi Gras

WISCONSIN

BAILEY'S HARBOR:
House of Mr. "C." and C.
Clarkowski, Employer

BEAR CREEK:
Schwacher, Leroy

BOWLING:
Weinke, Mr. and Mrs.

GREEN BAY:
Franklin, Allen
Galt, Brian
Penley, Charles W.

GREENVILLE:
Reed, Jimmie

HAYWARD:
The Chicago Inn, and Mr. Louis
O. Runner, Owner and
Operator

MILWAUKEE:
Club Francis, and James Francis
Forteccchio, Mrs. Elcay, Club
Fiesta

MILWAUKEE:
Bethia, Nick Williams
Continental Theatre Bar
Capps, Arthur, Jr.
Dimaggio, Jerome
Fun House Lounge, and Ray
Howard
Gentili, Nick
Goss, Seymour
Maniaci, Vince
Rio Club, and Samuel Douglas,
Manager, Vernon D. Bell,
Owner
Rizzo, Jack D.
Scaler's House of Jazz, and
Mike Albano

Singers Rendezvous, and Joe
Sorce, Frank Balistreri and
Peter Orlando
Suber, Bill
Tie Pan Alley, Tom Brano,
Operator
Weinberger, A. J.

NEOPIT:
American Legion, Sam Dickson,
Vice-Commander

BACINIC:
Miller, Jerry

RINDLANDER:
Kendall, Mr., Manager, Holly
Wood Lodge

ROSHOLT:
Akavichs, Edward

SHEBOYGAN:
Scilia, N.

SUN PRairie:
Hullister, Herb, Tropical
Gardens
Tropical Gardens, and Herb
Hullister

TOMAH:
Veterans of Foreign Wars

WYOMING

CAIRPRE:
S & M Enterprises, and Syl-
vester Hill

CHEYENNE:
Kline, Hazel
Wagner, George P.

EVANSTON:
Jolly Roger Nite Club, and Joe
D. Wheeler, Owner and
Manager

ROCK SPRINGS:
Smoke House Lounge, Del K.
James, Employer

DISTRICT OF COLUMBIA

WASHINGTON:
Adelman, Ben
Alvin, Ray C.
Archer, Pat
Cahana Club, and Jack Staples
Celebrity Club, and Lewis Clark
Cherry Foundation Recreation
Center and Rev. Robert T.
Cherry, Pres., and Oscar
Russell
China Clipper, Sam Wong,
Owner
Clare's Musical Bar, and Jean
Clare
Club Afrique, and Charles
Libard, Employer
Club Begeal
Club Cimmaron, and Lloyd
Von Blaine and Coraelius R.
Powell
Club Trinidad, Harry Gordon
and Jennie Whalen
Cosmopolitan Room of the
Windsor Park Hotel
D. E. Corporation, Herb Sachs,
President
Dykes, Stockade, and John
Dykes, Owner
Five O'Clock Club, and Jack
Staples, Owner
Gold, Sol
Hoberman, John Price, Pres.,
Washington Aviation Country
Club
Hoffman, Edward P., Hoffman's
J Ring Circus
Kirsch, Fred
Kavakos Grill and Restaurant,
and Wm. Kavakos
Little Dutch Tavern, and El
Brookman, Employer
Loren, Frederick
Manfield, Emanuel
Mansard's Restaurant, Michael
Friedman and Morton Fore-
man, owners
Moore, Frank, Owner, Star Dust
Club
Motley, Bert
Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Cassimus
and Joseph Cannon

Robinson, Robert L.
Roman Room, Mr. Weintraub,
Operator, and Wm. Biron,
Manager
Rosa, Thomas N.
Rumpus Room, and Elmer
Cooke, Owner
Smith, J. A.
Stevens' Cafe, Herbert Kelaer,
owner.
T. & W. Corporation, Al
Simoeso, Paul Mann
Walters, Alfred
Wilson, John
Wong, Hing
Yesterear Club

CANADA ALBERTA

CALGARY:
Fort Brisisois Chapter of the
Imperial Order Daughters of
the Empire
Simmons, Gordon A.

EDMONTON:
Eckersley, Frank J. C.

BRITISH COLUMBIA

VANCOUVER:
DeSantis, Sandy
Gaylorde Enterprises, and L.
Corrigan, Manager
H. Singer and Co. Enterprises,
and H. Singer
Stars of Harlem Revue, and B.
Lyle Baker and Joseph Kowwan
Attractions, Operators

NOVA SCOTIA

GLACE BAY:
McDonald, Marty

ONTARIO

CHATHAM:
Taylor, Dan

COBourg:
International Ice Revue, Robt.
White, Jerry Rayfield and J.
J. Walsh

GALT:
Duval, T. J. (Dubby)

GRAVENHURST:
Webb, James

GUELPH:
Naval Veterans Association, and
Louis C. Janak, President

HAMILTON:
Nutting, M. R., Pres., Merrick
Bros. Circus (Circus Produc-
tions, Ltd.)

LONDON:
Merrick Bros. Circus (Circus
Productions, Ltd.), and M.
R. Nutting, President

SOUTH SHORE,
MUSSELMAN'S LAKE:
Glendale Pavilion, Ted Bingham

NEW TORONTO:
Leslie, George

OTTAWA:
Ayotte, John
Parker, Hugh

OWEN SOUND:
Sargent, Eddie
Thomas, Howard M. (Doc)

PORT ARTHUR:
Curtis, M.

TORONTO:
Ambassador and Monogram
Records, Messrs. Darwyn
and Sekeloff
Habler, Peter
Kenton, Bob
Langford, Karl
Local Union 1452, CIO Steel
Workers Organizing Com-
mittee
Miquelon, V.
Mitford, Bert
Radio Station CHUM
Welham, Katherine

WEST TORONTO:
Ugo's Italian Restaurant

WINCHESTER:
Bilow, Hillarie

QUEBEC

CHICOUTIMI:
Chicoutimi Coliseum, Ltd.,
Hebert Roland, Manager

DRUMMONDVILLE:
Grenik, Marshall

GRANBY:
Rita Hotel, and Mr. Fontaine,
Owner

ITULL:
Warren, Gilbert, Promoter

HUNTINGTON:
Peterson, Hank

MONTREAL:
Association des Concerts Clas-
siques, Mrs. Edward Blouin,
and Antoine Dufour
"Auberge du Cap" and Rene
Deschamps, Owner

**Auger, Henry
Berias, Maurice, and LaSociete
Artistique**

**Canfield, James (Spizic)
Carmel, Andie
Coulombe, Charles
Mankett, Don (Martin York)
Laurin, Camille
Lussier, Pierre
Pappas, Charles
Sunbrock, Larry, and his Rodeo
Show**

POINTE-CLAIRE:
Oliver, William

QUEBEC:
Sunbrock, Larry, and his Rodeo
Show

QUEBEC CITY:
LeChance, Mr.

ST. EMILE:
Masse Carlo Hotel, and Rene
Lord

THREE RIVERS:
St. Maurice Club

SASKATCHEWAN

REGINA:
Judith Enterprises, and G. W.
Haddad

CUBA

HAVANA:
Sans Souci, M. Triay

ALASKA

ANCHORAGE:
Capper, Keith

FAIRBANKS:
Brewer, Warren
Casa Blanca, and A. G. Mul-
doo
Cowtown Club, and Thornton
R. Wright, Employer
Flamingo Club
Glen A. Elder (Glen Alvin)
Grayson, Phil
Johnson, John W.
Stag Club, Al DeBow and Joe
Weigert

HAWAII

HONOLULU:
Kennison, Mrs. Ruth, Owner,
Pango Faaga Club
Thomas Puna Lake

WAIKIKI:
Walker, Jimmie, and Marine
Restaurant at Hotel Del Mar

SOUTH AMERICA BRAZIL

SAO PAULO:
Alvarez, Baltasar

MISCELLANEOUS

Abernathy, George
Alberts, Joe
Al-Dean Circus, P. D. Freeland
All American Speed Derby, and
King Brady, Promoter
Allen, Everett

Anderson, Albert
Andros, George D.
Anthax, John
Arnett, Eddie
Arnold, Ross
Aulger, J. H.
Aulger Bros. Sport Co.
Bacon, Paul, Sports Enterprises,
Inc., and Paul Bacon
Ball, Ray, Owner, All Star Hit
Parade
Baugh, Mrs. Mary
N. Edward Beck, Employer,
Rhapsody on Ice
Blumenfeld, Nate
Bologhino, Dominick
Bolster, Norman
Bosserman, Herbert (Tiny)
Brandhorst, E.
Braunstein, B. Frank
Bruce, Howard, Manager, "Crazy
Hollywood Co."

Brydon, Ray, Marsh, of the Dan
Rise 3 Ring Circus
Buffalo Ranch Wild West Circus,
Art Mix, R. C. (Bob) Grooms,
Owners and Managers
Burns, L. L., and Partners
Bur-Ton, John

Capell Brothers Circus
Carlson, Ernest
Carroll, Sam
Charles, Mrs. Alberta
Chesney, Aland Lee
Chew, J. H.
Collins, Dee
Conway, Stewart
Cooper, Morton
Curry, Benny

Dale Bros. Circus
Davis, Clarence
deLyle, William
DeMiller, Donald
DiCarlo, Ray
Dolan, Ruby
Drake, Jack B.

Eckhart, Robert
Edwards, James, of James Ed-
wards Productions

Feehan, Gordon F.
Ferris, Mickey, Owner and Mgr.,
"American Beauties on Parade"

Field, Scott
Finkelstine, Harry
Forrest, Thomas
Fox, Jesse Lee
Freich, Joe C.
Friendship League of America,
and A. L. Nelson

Garner, C. M.
George, Wally
Gibbs, Charles
Goldberg (Garrett), Samuel
Goodenough, Johannny
Gold, Hal
Graysen, Phil

Guitrie, John A., Manager, Rodeo
Show, connected with Grand
National of Muskogee, Okla.

Hall, Mr.
Hewlett, Ralph J.
Hoffman, Edward F., Hoffman's
3-Ring Circus
Hollander, Frank, D. C. Restau-
rant Corp.

Horan, Irish
Horn, O. B.
Hoshins, Jack
Howard, Leroy
Howe's Famous Hippodrome Cir-
cus, Arthur and Hyman Sturmak
Huga, James

International Ice Revue, Robert
White, Jerry Rayfield and
J. J. Walsh

Johnson, Sandy
Johnston, Clifford
Jones, Charles
Kay, Bert
Kelly, John, Pacific Northwest
Attractions

Kelton, Wallace
Kent, Jack
Kirch, Edwin
Kline, Hazel
Kosman, Hyman
Larry Steele and Larry Steele's
Smart Affairs

Larson, Norman J.
Law, Edward

Leathy, J. W. (Lec)
Leveson, Charles
Levin, Harry
Leve Leslie and his "Band"

Mack, Ben
Magen, Roy
Margee, Floyd
Maun, Paul
Markham, Dewey (Pigme)
Mathews, John
Maurice, Ralph
McCarthy, E. J.
McCaw, E. E., Owner,
Follies of 1946
McGowan, Everett
Mecka, D. C.
Merry Widow Company,
Belas
Haskell, Raymond L.,
and Ralph Pannous,
Miller, George E., Jr.,
Booker's License 1129
Koa Miller Productions, and
Miller

Miquelon, V.
Mitchell, John
Montalvo, Santos
Nelson, A. L.
New York Ice Fantasy Co.,
Chalfant, James Blizsam
Henry Robinson, Owner

Olsen, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Pappas, Charles
Patterson, Charles
Petz, Iron N.
Pfluh, William H.
Pinter, Frank
Polkowitz, Samuel
Pope, Marion

Rainey, John W.
Rayburn, Charles
Rayfield, Jerry
Rea, John
Redd, Murray
Reid, R. R.
Rhapsody on Ice, and M. M.
Beck, Employer
Roberts, Harry E. (Hop)
or Doc Mel Roy
Robertson, T. E., Robertson
deco, Inc.
Rodgers, Edw. T.
Rogers, C. D.
Ross, Hal J., Enterprises
Salzman, Arthur (Art Hepp)
Sargent, Selwyn G.
Scott, Nelson
Seldin, S. H.
Shuster, Harold
Shuster, H. H.
Singer, Leo, Singer's Midway
Six Brothers Circus, and G.
McCull

Bert Smith Revue
Smith, Ora T.
Specialty Productions
Stevens Bros. Circus, and
St. M. Y.

A. Stevens, Manager
Stone, Louis, Promoter
Stover, Bill (also of England,
N. Y.)
Stover, William
Straus, George
Stump & Stumpy (Harold
Gamer and James Cross)
Summerlin, Jerry (Mars)
Summers, Virgil (Vic)
Sunbrock, Larry, and his
Show

Tabar, Jacob W.
Taylor, R. J.
Thomas, Mac
Thomas, Ward
Travers, Albert A.
Walters, Alfred
Walster, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weills, Charles
Wesley, John
White, Robert
Williams, Bill
Williams, Cargile
Williams, Frederick
Williams, Ward (Flash)
Wilson, Ray
Wimberly, Otis
Young, Robert

Leathy, J. W. (Lec)
Leveson, Charles
Levin, Harry
Leve Leslie and his "Band"

Mack, Ben
Magen, Roy
Margee, Floyd
Maun, Paul
Markham, Dewey (Pigme)
Mathews, John
Maurice, Ralph
McCarthy, E. J.
McCaw, E. E., Owner,
Follies of 1946
McGowan, Everett
Mecka, D. C.
Merry Widow Company,
Belas
Haskell, Raymond L.,
and Ralph Pannous,
Miller, George E., Jr.,
Booker's License 1129
Koa Miller Productions, and
Miller

Miquelon, V.
Mitchell, John
Montalvo, Santos
Nelson, A. L.
New York Ice Fantasy Co.,
Chalfant, James Blizsam
Henry Robinson, Owner

Olsen, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Pappas, Charles
Patterson, Charles
Petz, Iron N.
Pfluh, William H.
Pinter, Frank
Polkowitz, Samuel
Pope, Marion

Rainey, John W.
Rayburn, Charles
Rayfield, Jerry
Rea, John
Redd, Murray
Reid, R. R.
Rhapsody on Ice, and M. M.
Beck, Employer
Roberts, Harry E. (Hop)
or Doc Mel Roy
Robertson, T. E., Robertson
deco, Inc.
Rodgers, Edw. T.
Rogers, C. D.
Ross, Hal J., Enterprises
Salzman, Arthur (Art Hepp)
Sargent, Selwyn G.
Scott, Nelson
Seldin, S. H.
Shuster, Harold
Shuster, H. H.
Singer, Leo, Singer's Midway
Six Brothers Circus, and G.
McCull

Bert Smith Revue
Smith, Ora T.
Specialty Productions
Stevens Bros. Circus, and
St. M. Y.

A. Stevens, Manager
Stone, Louis, Promoter
Stover, Bill (also of England,
N. Y.)
Stover, William
Straus, George
Stump & Stumpy (Harold
Gamer and James Cross)
Summerlin, Jerry (Mars)
Summers, Virgil (Vic)
Sunbrock, Larry, and his
Show

Tabar, Jacob W.
Taylor, R. J.
Thomas, Mac
Thomas, Ward
Travers, Albert A.
Walters, Alfred
Walster, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weills, Charles
Wesley, John
White, Robert
Williams, Bill
Williams, Cargile
Williams, Frederick
Williams, Ward (Flash)
Wilson, Ray
Wimberly, Otis
Young, Robert

Leathy, J. W. (Lec)
Leveson, Charles
Levin, Harry
Leve Leslie and his "Band"

Mack, Ben
Magen, Roy
Margee, Floyd
Maun, Paul
Markham, Dewey (Pigme)
Mathews, John
Maurice, Ralph
McCarthy, E. J.
McCaw, E. E., Owner,
Follies of 1946
McGowan, Everett
Mecka, D. C.
Merry Widow Company,
Belas
Haskell, Raymond L.,
and Ralph Pannous,
Miller, George E., Jr.,
Booker's License 1129
Koa Miller Productions, and
Miller

Miquelon, V.
Mitchell, John
Montalvo, Santos
Nelson, A. L.
New York Ice Fantasy Co.,
Chalfant, James Blizsam
Henry Robinson, Owner

Olsen, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Pappas, Charles
Patterson, Charles
Petz, Iron N.
Pfluh, William H.
Pinter, Frank
Polkowitz, Samuel
Pope, Marion

Rainey, John W.
Rayburn, Charles
Rayfield, Jerry
Rea, John
Redd, Murray
Reid, R. R.
Rhapsody on Ice, and M. M.
Beck, Employer
Roberts, Harry E. (Hop)
or Doc Mel Roy
Robertson, T. E., Robertson
deco, Inc.
Rodgers, Edw. T.
Rogers, C. D.
Ross, Hal J., Enterprises
Salzman, Arthur (Art Hepp)
Sargent, Selwyn G.
Scott, Nelson
Seldin, S. H.
Shuster, Harold
Shuster, H. H.
Singer, Leo, Singer's Midway
Six Brothers Circus, and G.
McCull

Bert Smith Revue
Smith, Ora T.
Specialty Productions
Stevens Bros. Circus, and
St. M. Y.

A. Stevens, Manager
Stone, Louis, Promoter
Stover, Bill (also of England,
N. Y.)
Stover, William
Straus, George
Stump & Stumpy (Harold
Gamer and James Cross)
Summerlin, Jerry (Mars)
Summers, Virgil (Vic)
Sunbrock, Larry, and his
Show

Tabar, Jacob W.
Taylor, R. J.
Thomas, Mac
Thomas, Ward
Travers, Albert A.
Walters, Alfred
Walster, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weills, Charles
Wesley, John
White, Robert
Williams, Bill
Williams, Cargile
Williams, Frederick
Williams, Ward (Flash)
Wilson, Ray
Wimberly, Otis
Young, Robert

Leathy, J. W. (Lec)
Leveson, Charles
Levin, Harry
Leve Leslie and his "Band"

Mack, Ben
Magen, Roy
Margee, Floyd
Maun, Paul
Markham, Dewey (Pigme)
Mathews, John
Maurice, Ralph
McCarthy, E. J.
McCaw, E. E., Owner,
Follies of 1946
McGowan, Everett
Mecka, D. C.
Merry Widow Company,
Belas
Haskell, Raymond L.,
and Ralph Pannous,
Miller, George E., Jr.,
Booker's License 1129
Koa Miller Productions, and
Miller

Miquelon, V.
Mitchell, John
Montalvo, Santos
Nelson, A. L.
New York Ice Fantasy Co.,
Chalfant, James Blizsam
Henry Robinson, Owner

Olsen, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Pappas, Charles
Patterson, Charles
Petz, Iron N.
Pfluh, William H.
Pinter, Frank
Polkowitz, Samuel
Pope, Marion

Rainey, John W.
Rayburn, Charles
Rayfield, Jerry
Rea, John
Redd, Murray
Reid, R. R.
Rhapsody on Ice, and M. M.
Beck, Employer
Roberts, Harry E. (Hop)
or Doc Mel Roy
Robertson, T. E., Robertson
deco, Inc.
Rodgers, Edw. T.
Rogers, C. D.
Ross, Hal J., Enterprises
Salzman, Arthur (Art Hepp)
Sargent, Selwyn G.
Scott, Nelson
Seldin, S. H.
Shuster, Harold
Shuster, H. H.
Singer, Leo, Singer's Midway
Six Brothers Circus, and G.
McCull

Bert Smith Revue
Smith, Ora T.
Specialty Productions
Stevens Bros. Circus, and
St. M. Y.

A. Stevens, Manager
Stone, Louis, Promoter
Stover, Bill (also of England,
N. Y.)
Stover, William
Straus, George
Stump & Stumpy (Harold
Gamer and James Cross)
Summerlin, Jerry (Mars)
Summers, Virgil (Vic)
Sunbrock, Larry, and his
Show

Tabar, Jacob W.
Taylor, R. J.
Thomas, Mac
Thomas, Ward
Travers, Albert A.
Walters, Alfred
Walster, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weills, Charles
Wesley, John
White, Robert
Williams, Bill
Williams, Cargile
Williams, Frederick
Williams, Ward (Flash)
Wilson, Ray
Wimberly, Otis
Young, Robert

Leathy, J. W. (Lec)
Leveson, Charles
Levin, Harry
Leve Leslie and his "Band"

Mack, Ben
Magen, Roy
Margee, Floyd
Maun, Paul
Markham, Dewey (Pigme)
Mathews, John
Maurice, Ralph
McCarthy, E. J.
McCaw, E. E., Owner,
Follies of 1946
McGowan, Everett
Mecka, D. C.
Merry Widow Company,
Belas
Haskell, Raymond L.,
and Ralph Pannous,
Miller, George E., Jr.,
Booker's License 1129
Koa Miller Productions, and
Miller

Miquelon, V.
Mitchell, John
Montalvo, Santos
Nelson, A. L.
New York Ice Fantasy Co.,
Chalfant, James Blizsam
Henry Robinson, Owner

Olsen, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Pappas, Charles
Patterson, Charles
Petz, Iron N.
Pfluh, William H.
Pinter, Frank
Polkowitz, Samuel
Pope, Marion

Rainey, John W.
Rayburn, Charles
Rayfield, Jerry
Rea, John
Redd, Murray
Reid, R. R.
Rhapsody on Ice, and M. M.
Beck, Employer
Roberts, Harry E. (Hop)
or Doc Mel Roy
Robertson, T. E., Robertson
deco, Inc.
Rodgers, Edw. T.
Rogers, C. D.
Ross, Hal J., Enterprises
Salzman, Arthur (Art Hepp)
Sargent, Selwyn G.
Scott, Nelson
Seldin, S. H.
Shuster, Harold
Shuster, H. H.
Singer, Leo, Singer's Midway
Six Brothers Circus, and G.
McCull

Bert Smith Revue
Smith, Ora T.
Specialty Productions
Stevens Bros. Circus, and
St. M. Y.

A. Stevens, Manager
Stone, Louis, Promoter
Stover, Bill (also of England,
N. Y.)
Stover, William
Straus, George
Stump & Stumpy (Harold
Gamer and James Cross)
Summerlin, Jerry (Mars)
Summers, Virgil (Vic)
Sunbrock, Larry, and his
Show

Tabar, Jacob W.
Taylor, R. J.
Thomas, Mac
Thomas, Ward
Travers, Albert A.
Walters, Alfred
Walster, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weills, Charles
Wesley, John
White, Robert
Williams, Bill
Williams, Cargile
Williams, Frederick
Williams, Ward (Flash)
Wilson, Ray
Wimberly, Otis
Young, Robert

Leathy, J. W. (Lec)
Leveson, Charles
Levin, Harry
Leve Leslie and his "Band"

Mack, Ben
Magen, Roy
Margee, Floyd
Maun, Paul
Markham, Dewey (Pigme)
Mathews, John
Maurice, Ralph
McCarthy, E. J.
McCaw, E. E., Owner,
Follies of 1946
McGowan, Everett
Mecka, D. C.
Merry Widow Company,
Belas
Haskell, Raymond L.,
and Ralph Pannous,
Miller, George E., Jr.,
Booker's License 1129
Koa Miller Productions, and
Miller

Miquelon, V.
Mitchell, John
Montalvo, Santos
Nelson, A. L.
New York Ice Fantasy Co.,
Chalfant, James Blizsam
Henry Robinson, Owner

Olsen, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Pappas, Charles
Patterson, Charles
Petz, Iron N.
Pfluh, William H.
Pinter, Frank
Polkowitz, Samuel
Pope, Marion

Lec)
his "B
y (Fig
Owar, B
company
ond E. K
ness, Ma
y, Jr., in
e 112
ctions, and
and H.
y) (Hap
Roberta
erprises
(Art Henr
2.
er's Midd
us, and G
ons us, and
sager
moter
of Bingham
(Harold
Cross)
(Man)
Vic)
and his W
romoter
k (Tab)
e, and J
ctor
(Tay)
E. W
ert Ins.
do, Sr.
AUSIC

RICHMOND: Galloway, Kenneth, Orchestra
SACRAMENTO: Coppe, Roy, Orchestra
SAN DIEGO: American Legion Post 6 Hall
Black and Tan Cafe
Carl's Cafe
Obara Cafe, and Jerome
O'Connor, Owner
El Morocco Club
La Bamba's Cafe
San Diego Speedboat Club
San Diego Yacht Club
Southwestern Yacht Club
Spanish Village No. 2, and
Belas Sanchez
Thursday Club
Town and Country Hotel
University Club
Updown Hall
Van Club House
Wednesday Club
SAN FRANCISCO:
Frigata, Carl (also known as
Anthony Carl)
Jones, Cliff
Kelly, Noel
SAN LUIS OBISPO:
Jeston, Don
TULARE:
T. D. S. Hall
UKIAH:
Forest Club
VALLEJO:
Vallejo Community Band, and
Dana C. Glaze, Director and
Manager

COLORADO

DENVER: Fraternal Order of Eagles,
Aerie 2063
LOVELAND:
Westgate Ballroom
WEEK:
Wiley, Leland
CONNECTICUT
DANIELSON:
Pine House
HARTFORD:
Bock's Tavern, Frank S. De-
Lacco, Prop.
MOOSUP:
American Leginn
Club 91
NAUGATUCK:
Zembruski, Victor—Polish
Polka Band
NORWICH:
Polish Veteran's Club
Wander Bar, and Roger A.
Bernier, Owner
SAYBROOK:
Pine House
SOUTH LYME:
Colton's Restaurant

DELAWARE

WILMINGTON:
Brandywine Post No. 12,
American Legion
Conan Lee and his Hill Billy
Band

FLORIDA

CLARKWATER:
Crystal Bar
Flynn's Inn
Son Horse Grill and Bar
CLARKWATER BEACH:
Sander
DAYTONA BEACH:
El Rio Club, and E. C. Phillips
Lido Club
Martinique Club
Yaboo Club, and Maurice
Wagner, Owner
Uncle Tom's Tavern
DELAND:
Lake Beresford Yacht Club
FORT MYERS:
Rendezvous Club
HALLANDALE:
Ben's Place, Charles Dreisen
JACKSONVILLE:
Stander Bar and Cocktail
Lounge
Rendall's
Disie Belle Inn
KEY WEST:
Cabana Bar
Cecil's Bar
Downtown Club
Duffy's Tavern, and Mr. Stern,
Owner
Jack and Bonnie's
La Cocha Hotel
Purvey Lounge
Sloppy Joe's
Starlight Bar
MIAMI:
Heller, Joseph
MIAMI BEACH:
Fried, Erwin

NOVEMBER, 1955

PENSAOLA:
Siork Club, and F. L. Doggett,
Owner
SARASOTA:
"400" Club
TAMPA:
Diamond Horseshoe Night Club,
Joe Spicola, Owner and
Manager
Grand Oregon, Oscar Leon,
Manager
WINTER PARK:
Park Avenue Bar, and Albert
Kausck
GEORGIA
MACON:
Jay, A. Wingate
Love, Al
Weather, Jim
SAVANNAH:
Shamrock Club, and Gene A.
Deen, Owner and Operator

IDAHO

BOISE:
Emerald Club
Simmons, Mr. and Mrs. James
L. (known as Chico and
Connie)
MOUNTAIN HOME:
Hi-Way 30 Club
TWIN FALLS:
Radio Rendezvous
WEIBER:
Sportsman Club, and P. L. Bar-
ton, and Musty Braun, Owners

ILLINOIS

CAIRO:
The Spot, Al Dennis, Prop.
CHICAGO:
Kryl, Bohumir, and his Sym-
phony Orchestra
CHICAGO HEIGHTS:
Swing Bar
DANVILLE:
Knight, Willa
DARMSHART:
Sinn's Inn, and Sylvester Sinn,
Operator
EAST ST. LOUIS:
Sportman's Night Club
FAIRFIELD:
Eagles Club
GALESBURG:
Carson's Orchestra
Meeker's Orchestra
Townsend Club No. 2
JACKSONVILLE:
Chalet Tavern, in the Illinois
Hotel
MARISSA:
Triefenbach Brothers Orchestra
NASHVILLE:
Smith, Arthur
OLIVE BRANCH:
44 Club, and Harold Babb
ONEDA:
Boys Amvet Hall
PEORIA:
Belmont Lounge, and Troy
Palmer
Harold's Club, and Harold
Parker
Mecca Restaurant, and Gladys
and Joe Glaczynski, Mgrs.
Rhapsody Club, Irelbert Ja-
coby, Mgr.
SCHILLER:
Andy's Place and Andy Kryger
SOUTH STANFORD:
Midway Tavern, Frank A. Sum-
mers, Prop.
STERLING:
Bowman, John E.
Sigman, Arlie

INDIANA

ALEXANDRIA:
Ballroom and Bar of Eagles
Lodge
ANDERSON:
Adams Tavern, John Adams
Owner
Romany Grill
MISHAWAKA:
VFW Post 360
SOUTH BEND:
Chain O'Lakes Conversation
Club
D. V. F. German Club
PNA Group 83 (Polish National
Alliance)
St. Joe Valley Boat Club, and
Bob Zaff, Manager
IOWA
BOONE:
Miner's Hall
BURLINGTON:
Burlington-Hawkeye (Des
Moines County) Fair, and
Fair Ground
CEDAR FALLS:
Armory Ballroom
Women's Club
COUNCIL BLUFFS:
Smoky Mountain Rangers

DUBUQUE:
Hanten Family Orchestra
(formerly Ray Hanten Orches-
tra of Key West, Iowa)
HILLMOOR:
Fillmore School Hall
PEOSTA:
Peosta Hall
SIoux CITY:
Eagles Lodge Club
ZWINGLE:
Zwingle Hall

KANSAS

MANHATTAN:
Fraternal Order of the Eagles
Lodge, Aerie No. 2468
JOPEKA:
Boley, Don, Orchestra
Dowas, Red, Orchestra
Vinewood Dance Pavilion
SALINA:
Rainbow Gardens Club, and
Leonard J. Johnson
Wagon Wheel Club, and
Wayne Wise
Woodman Hall, and Kirk Van
Cleaf
WICHITA:
Silver Moon

KENTUCKY

BOWLING GREEN:
Jackman, Joe L.
Wade, Golden G.
PADUCAH:
Copa Cabana Club, and Red
Thrasher, Proprietor

LOUISIANA

LEESVILLE:
Capell Brothers Circus
NEW ORLEANS:
Five O'Clock Club
Forte, Frank
418 Bar and Lounge, and
Al Brennan, Prop.
Jazz Bar
Happy Landing Club
Opera House Bar
Treasure Chest Lounge
SHREVEPORT:
Capitol Theatre
Majestic Theatre
Strand Theatre

MAINE

LEWISTON:
Pastime Club
SKOWHEGAN:
O Sol Mio Hotel
WATERVILLE:
Jefferson Hotel, and Mr. Shiro,
Owner and Manager

MARYLAND

BALTIMORE:
Knowles, Nolan F. (Aetna
Music Corp.)
BLADENBURG:
Bladenburg Arena (America
on Wheels)
EASTON:
Startt, Lou, and his Orchestra
FREDERICK:
Fraternal Order of Eagles
Loyal Order of Moose
MIDDLETOWN:
Am Vets Club

MASSACHUSETTS

BOSTON:
Brown Derby, Mr. Ginsburg,
Prop.
CHICOPEE:
Palais D'Or Social and Civic
Club
FALL RIVER:
Durfce Theatre
GARDNER:
Florence Rangers Band
Heywood-Wakefield Band
HOLYOKE:
Walek's Inn
LAWRENCE:
Zajec, Fred, and his Polka Band
LYNN:
Pickfair Cafe, Rinaldo Cbeve-
rin, Prop.
Simpson, Frank
METHUEN:
Central Cafe, and Messrs. Yana-
konis, Driscoll and Gagnon,
Owners and Managers
NEW BEDFORD:
Polka, The, and Louis Garston,
Owner
NORTH READING:
Levaggi Club, Inc.
SHIRLEY:
Rice's Cafe, and Albert Rice
SPENCER:
Spencer Fair, and Bernard
Reardon
WEST WARREN:
Quabog Hotel, Ernest Drez-
dail, Operator
Worcester:
Gedymyn, Walter

Rio Restaurant
Theatre-in-the-Round, and Alan
Gray Holmes

MICHIGAN

ALGONAC:
Sid's Place
INTERLOCHEN:
National Music Camp
ISHPEMING:
Congress Bar, and Guido
Bonetti, Proprietor
MARQUETTE:
Johnson, Martin M.
NEGAUNEE:
Bianchi Bros. Orchestra, and
Peter Bianchi
DEER RIVER:
Hi-Hat Club
MINNEAPOLIS:
Milkes, C. C.
**Twin City Amusement Co., and
Frank W. Patterson**
ST. PAUL:
Berk, Jay
Twin City Amusement Co., and
Frank W. Patterson

MISSISSIPPI

VICKSBURG:
Rogers' Ark

MISSOURI

KANSAS CITY:
Club Matinee
Coates, Lou, Orchestra
El Capitan Tavern, Marvin
King, Owner
Gay Fied Club, and Johnny
Young, Owner and Proprietor
Green, Charles A.
Mell-O-Lane Ballroom, and
Leonard (Mell-O-Lane) Rob-
inson
LOUISIANA:
Rollins, Tommy, Orchestra
POPLAR BLUFF:
Lee, Duke Doyle, and his Or-
chestra "The Brown Bombers"
ST. JOSEPH:
Rock Island Hall

NEBRASKA

GURLEY:
American Legion Hall, Harold
Lesig, Manager
KEARNEY:
Fraternal Order of Eagles
KIMBALL:
Servicemen's Center and/or
Veterans Building
LINCOLN:
Aetna Roller Skating Club
Dance-Mor
Royal Grove
Sunset Party House
OMAHA:
Famous Bar, and Max
Deltrough, Proprietor
Marsh, Al
Melody Ballroom
SIDNEY:
City Auditorium

NEVADA

ELY:
Little Casino Bar, and
Frank Pace

NEW HAMPSHIRE

BOCAWEN:
Colby's Orchestra, Myron Colby,
Leader
PITTSFIELD:
Pittsfield Community Band,
George Freese, Leader
WARNER:
Flanders' Orchestra, Hugh
Flanders, Leader

NEW JERSEY

ATLANTIC CITY:
Bogatyn Cafe
Mussman Cafe
Surf Bar
BAYONNE:
Sonny's Hall, and Sonny
Montanez
Starke, John, and his Orchestra
CAMDEN:
Polish-American Citizens Club
St. Lucius Choir of St. Joseph's
Parish
CLIFTON:
Bockmann, Jacob
DENVILLE:
Young, Buddy, Orchestra
EAST PATERSON:
Gold Star Inn
ELIZABETH:
Matulonis, Mike
Reilly's Lounge, and John
Reilly
Swyka, Julius

Twin Cities Arena, William
Schmitz, Manager
FAIRVIEW:
Dian, Lenny
HACKENSACK:
Mancinni's Concert Band,
M. Mancinni, Leader
HACKETTSTOWN:
Hackettstown Fireman's Band
JERSEY CITY:
Band Box Agency, Vince Ga-
cinto, Director
MAPLEWOOD:
Maplewood Theatre
MILFORD:
Meadowbrook Tavern, R. M.
Jones, Prop.
MONTCLAIR:
Montclair Theatre
NETCONG:
Kiernan's Restaurant, and Frank
Kiernan, Prop.
NEWARK:
House of Brides
Palm House
Pelican Bar
NEW BRUNSWICK:
Carlsone, John
Krug, George S.
OAK RIDGE:
Van Brundt, Stanley, Orchestra
PASSAIC:
Blue Room, and Mr. Jack
Haddon Hall Orchestra,
J. Baron, Leader
PATERSON:
Airship
American Legion Band,
B. Scellitti, Leader
Paterason Symphonc Band
St. Michaels Grove
ROCHELLE PARK:
Swiss Chalet
SOUTH RIVER:
Saunders, Lee, Orchestra, Leo
Moken, Leader

NEW MEXICO

ANAFRA:
Sunland Club
CARLSBAD:
Lobby Club
CLOVIS:
Williamson Amusement Agency,
Howard Williamson
RUDDOSI:
Davis Bar

NEW YORK

BATH:
Moonlit Restaurant
BRONX:
Aloha Inn, Pete Marcoso, Pro-
prietor, and Carl Ranford,
Manager
Revolving Bar, and Mr. Alex-
ander, Prop.
BROOKLYN:
All Ireland Ballroom, Mrs.
Paddy Griffin and Mr.
Patrick Gillespie
BUFFALO:
Hall, Art
Lafayette Theatre
Wells, Jack
Williams, Buddy
Williams, Ossian
CATSKILL:
Jones, Stevie, and his Orchestra
COHOES:
Sports Arena, and Charles Gu-
p-ill
ELMIRA:
Hollywood Restaurant
ENDICOTT:
The Casino
FISHKILL:
Cavaciani's Farm Restaurant,
Edw. and Daniel Cavaciani,
Managers
FREEPORT, L. I.:
Freeport Elks Club, and Carl
V. Antoa, Mgr.
GENEVA:
Atom Bar
HARRISVILLE:
Chessman, Virgil
HUDSON:
Federation of Polish Sportmen
New York Villa Restaurant,
and Hazel Usanov, Proprietor
KENMORE:
Basil Bros. Theatres Circuit, in-
cluding Colvin Theatre
KINGSTON:
Kilmcr, Park, and his Orches-
tra (Lester Marks)
MAMARONECK:
Seven Pines Restaurant
MECHANICVILLE:
Cole, Harold
MOHAWK:
Hurdic, Leslie, and Vineyards
Dance Hall
MT. VERNON:
Hartley Hotel
NEW YORK CITY:
Disc Company of America
(Asch Recordings)
Norman King Enterprises, and
Norman King
Manor Record Co., and Irving
N. Berman
Morales, Cruz
Paramount Theatrical Agency
and A. & B. Dow

Richman, William L.
Solidaires (Eddy Gold and
Jerry Isaacson)
Willis, Stanley
NORFOLK:
Joe's Bar and Grill, and Joseph
Briggs, Prop.
OLEAN:
Wheel Restaurant
RAVENA:
VFW Ravens Band
RIDGEWOOD, L. I.:
Joseph B. Garity Post 512,
American Legion, Commanier
Edmund Rady
ROCHESTER:
Loew's Rochester Theatre, and
Lester Pollack
Mack, Henry, and City Hall
Cafe, and Wheel Cafe
SALAMANCA:
State Restaurant
(WJENECIADU)
Top Haus Orchestra
SYRACUSE:
Miller, Gene
UTICA:
Russell Boss Trio (Salvatore
Coriale, Leader, and Frank
Ficarro)
VESTAL:
Vestal American Legion Post 69
WELLSVILLE:
VFW Club
YORKTOWN HEIGHTS:
Chalet Restaurant, and Eric
Mier, Prop.

NORTH CAROLINA

ASHESVILLE:
Propos, Fitzhough Lee
KINSTON:
Parker, David
WILMINGTON:
Village Bars, and K. A. Lelch,
Owner

OHIO

AKRON:
Michael's Villa, Michael Neman,
Mgr.
ALLIANCE:
Lexington Grange Hall
AUSTINBURG:
Jewel's Dance Hall
CANTON:
Palace Theatre
CINCINNATI:
Steamer Avalon
DAYTON:
Mayfair Theatre, and Dwan
Esper
The Ring, Maura Paul, Operato-
r

ELYRIA:
Palladium Ballroom
GENEVA:
Blue Bird Orchestra and Larry
Parks
Municipal Building
HARRISBURG:
Hubba-Hubba Night Club
JEFFERSON:
Larko's Circle L Ranch
HOLGATE:
Swiss Gardens, George K. Bron-
son

LIMA:
Bilger, Lucille
MANSFIELD:
Loyal Order of the Moose
MASSILLON:
VFW
MILON:
Andy's, Ralph Ackerman, Mgr.
NEW LYME:
Fawn Ballroom
PAINESVILLE:
Chagrin Tavern
PIERPONT:
Lake, Danny, Orchestra
RAVENNA:
Ravenna Theatre
RUSSEL'S POINT:
Indian Lake Roller Rink, and
Harry Lawrence, Owner

TOLEDO:
Blue Heaven Night Club
VAN WERT:
B. F. O. Elks
Underwood, Don, and his
Orchestra
WAPAKONETA:
Veterans of Foreign Wars
YOUNGSTOWN:
Samrock Grille Night Club,
and Joe Stuphar

OKLAHOMA

OKLAHOMA CITY:
Bans, Al, Orchestra
Ellis, Harry B., Orchestra
Hughes, Jimmy, Orchestra
Orwig, William, Booking Agent
Palladium Ballroom, and Irvin
Parker

OREGON

GRANTS PASS:
Fruit Dale Grange

SAMS VALLEY:
Sam Valley Grange, Mr. Pebley,
Grange Master

PENNSYLVANIA

AMBRIDGE:
Loyal Order of Moose No. 77
VFW Post 165
ANNEVILLE:
Washington Band
ASHLAND:
Eagles Club
VFW Home Association,
Post 7651
BADEN:
Byersdale Hotel
BEAVER FALLS:
Sportsman's Bar, and Rhythm
Boom
VFW Post No. 46
White Township Inn
BIG RUN:
Big Run War Memorial
Gymnasium
BRADFORD:
Evan's Roller Rink, and John
Evan
BUTLER:
Skateland
CARBONDALE:
Lofus Playground Drum Corps,
and Max Levine, President
CENTERPORT:
Centerport Band
CLARION:
Schmidt Hotel, and Mr. Harris,
Owner, Mr. Kilgore, Mgr.
EAST STROUBURG:
Locust Grove House
FALLSTON:
Valley Hotel
FREDERICKSBURG:
Vernon Volunteer Fire Co.
FREEDOM:
Sully's Inn
GILBARDVILLE:
St. Vincent's Church Hall
INDIANA:
Blairsville Sokol Club
LATROBE:
White Eagles
LEBANON:
Mt. Zion Fire Company and
Grounds
LEHIGHTON:
Zimmerman's Hotel, and Wm.
Zimmerman, Prop.
MEADOWS:
I. O. O. F. Hall
MOUNTAIN HOME:
Coustanzo, Vince, Orchestra
Onawa Lodge, B. Shinn, Prop.
NEW KENSINGTON:
Gable Inn
PHILADELPHIA:
Allen, James, Orchestra
Dupree, Hiram
PITTSBURGH:
Club 22
New Penn Inn, Louis, Alex and
Jim Passarella, Proprietors
READING:
Bauer, Stephen S., Orchestra
ROULETTE:
Brewer, Edgar, Roulette Home
SHAMOKIN:
Maine Fire Company
SIGEL:
Sigel Hotel, and Mrs. Tillie
Newhouse, Owner
SUNBURY:
Shamokin Dam Fire Co.
FARENTUM:
Fraser Township Fire Hall
Polka Bar
WHITNEY:
Pipterown Hotel
WILKINSBURG:
Lunt, Grace
YORK:
14 Karat Room, Gene Spangler,
Proprietor
Reliance Cafe, Robert Klime-
Kunz, Proprietor

RHODE ISLAND

NEWPORT:
Frank Simmons and his
Orchestra
WOONSOCKET:
Jacob, Valmore

TENNESSEE

Bristol:
Knights of Templar
Nashville:
Hippodrome Roller Rink

TEXAS

ALICE:
La Villita Club
CORPUS CHRISTI:
Brown, Bobby, and his Band
The Lighthouse
Santikos, Jimmie
Tunas, T., and his Band
EL PASO:
Club Society, and Melvin Gar-
rett, Owner-manager
Rusty's Place, and Everett
(Rusty) Kelly, Owner-
manager

Rusty's Playhouse, and Everett
(Rusty) Kelly, Owner-man-
ager

FORT WORTH:

Cystal Springs Pavilion, H. H.
Cunningham
GALVESTON:
Sons of Herman Hall
PORT ARTHUR:
DeGrasse, Lenore

SAN ANGELO:
Club Acapulco
SAN ANTONIO:
Hancock, Buddy, and his
Orchestra
Rodriguez, Oscar

UTAH

SALT LAKE CITY:
Avallon Ballroom
VIRGINIA

ALEXANDRIA:
Alexandria Arena (America on
Wheels)
Nightingale Club, and Geo.
Davis, Prop., Jas. Davis
Manager
Bristol:
Knights of Templar
NEWPORT NEWS:
Heath, Robert
Old Best Club
Victory Supper Club

WASHINGTON

SEATTLE:
Tuacdo Club, C. Batzer, Owner
SEQUIM:
King's Tavern

WEST VIRGINIA

CHARLESTON:
Savoy Club, "Flop" Thompson
and Louis Rink, Operators
ELRIN:
Club Aero, Guy Hammer, prop.
EVANSVILLE:
Stage Coach Inn, Webb Deaser,
Prop.
FAIRMONT:
Amvets Post No. 1
Fireside Inn, and John Boyce
Gay Spots, and Adda Davis and
Howard Weekly
Ullom, A. B.
GRANTON:
City View, Tony and Daisy
Olivio, Prop.
KEYSTONE:
Calloway, Franklin

WISCONSIN

ANTIGO:
Tune Twisters Orchestra, Jas. J.
Jeske, leader
APPLETON:
Kochan's Hall
AVOCA:
Avoca Community Hall
Melody Kings Orchestra, John
Marshall, Leader
BLOOMINGTON:
McLane, Jack, Orchestra
DOSOBEL:
Miller, Earl, Orchestra
Peckham, Harley
Sid Earl Orchestra
COTTAGE GROVE:
Cottage Grove Town Hall, John
Galvin, Operator
CUSTER:
Truda, Mrs.
DURAND:
Weiss Orchestra
KINOSHA:
Rite Spot Tavern
MENASHA:
Trader's Tavern, and Herb
Trader, Owner
MILWAUKEE:
Moede, Mel, Band
MINERAL POINT:
Midway Tavern and Hall, Al
Laverly, Proprietor
NORTH FREEDOM:
American Legion Hall
OSGON:
Village Hall
PARDESVILLE:
Fox River Valley Boys Orches-
tra, and Phil Edwards
REWY:
High School
SOLDIER'S GROVE:
Gorman, Ken. Band
STOUGHTON:
Stoughton Country Club, Dr.
O. A. Gregerson, president
TREVOR:
Stork Club, and Mr. Aide
WISCONSIN RAPIDS:
National Craborez Festival

**National Arenas (America on
Wheels)**
Star Duet Club, Frank Moore,
Proprietor
20th Century Theatrical Agency,
and Robert B. Miller, Jr.
Village Inn
Wells, Jack

HAWAII

HONOLULU:
49th State Recording Co.
Kaneda's Food, and Seishi
Kaneda

CANADA

ALBERTA

SYLVAN LAKE:
Prom Dance Hall
BRITISH COLUMBIA

VANCOUVER:
International Musicians Book-
ing Agency, Virgil Lane

MANITOBA

WINNIPEG:
Patterson's Ranch House, and
Andy Patterson

ONTARIO

AYR:
Ayr Community Centre
Haynes Orchestra
BRANTFORD:
Silver Hill Dance Hall
CUMBERLAND:
Maple Leaf Hall
GREEN VALLEY:
Green Valley Pavilion, Leo
Lajoie, Proprietor
HAMILTON:
Kudetz, Harold, Agency
KINGSVILLE:
Lakeshore Terrace Gardens, and
Messrs. S. McManus and V.
Barrie
KITCHENER:
Bindernagel, Alvin, and his
Orchestra
LINDSAY:
Embassy Pavilion, and Peter
Bakageorge
NIAGARA FALLS:
Radio Station CHVC, Howard
Bedford, President and Owner
OSGONDEE:
Lighthouse
OWEN SOUND:
Scott, Wally, and his Orchestra
ST. CATHARINES:
Lucyna Szczepanska's Polish
Singers
Polish Hall
Polish Legion Hall
SARNIA:
Polish Hall
Polymer Cafeteria
TORONTO:
Crest Theatre
Lambert, Laurette A., and Na-
tional Opera Co. of Canada
Midford, Bert
Mercury Club
Three Hundred Club
WOODS FOCKE:
Capitol Theatre, and Thomas
Naylor, Manager
Gregory, Ken, and Royal Vaga-
bonds Orchestra

QUEBEC

L'ASSOMPTION:
Au Miami Hotel, Roland Aliz,
Owner
LOUISVILLE:
Chateau Louise
MONTREAL:
Bacardi Cafe
Cafe Provincial
Gagnon, L.
Hi-Ho Cafe
Lapierre, Adrien
Orleans Agency, and Paul
Paquin
Rainbow Grill
QUEBEC:
Canadian and American Book-
ing Agency
ST. GABRIEL IM BRANDON:
Domaine de Brandon, Gaston
Bacon, Owner
ST. JEROME:
Maurice Hotel, and Mrs. Bleau
Proprietor

MEXICO

MEXICO CITY:
Marin, Pablo, and his Tipica
Orchestra

MISCELLANEOUS

Capelli Brothers Circus
Kryl, Bohumir and his Symphony
Orchestra
Marvis, Eddie
Wells, Jack

FOR SALE OR EXCHANGE

NOB SALE—Adler Bassoon: Hechel system (used), has E-F# and C# D# trills and adjustable lock mechanism. Two crooks, two cleaners, three reeds and carrying case. G. C. Roberts, 1580 West Third St., Brooklyn 4, N. Y. Phone: NI 5-8353.

FOR SALE—Vega-Vegavoz No. 3 Tenor Banjo: with case (used), \$240.00. J. Morgan, 616 Noah Ave., Akron 20, Ohio.

FOR SALE—Nova-Chord (used), \$350.00. R. Miller, 116 Burnside Ave., Cranford, N. J. CRanford 6-5343.

FOR SALE—Haynes "C" Flute: hand-made French model, solid silver; overhauled by Haynes in October, 1955; canvas case extra. Mary Ellen Sechler, 1874 Niles-Cortland Road S. E., Warren, Ohio.

FOR SALE—Ceyer single Bb four valve French Horn: with case, \$175.00. Both used. R. N. Mooney, 225 East Young, Tulsa, Okla.

FOR SALE—Italian Violin and French Bow: also % Violin and Kay Cello outfit. All are used. J. Sterba, 4332 Howard Ave., Western Springs, Ill.

FOR SALE—Used Hechel Bassoon, \$550.00. Bernard Wasser, 67-11 Yellowstone Blvd., Forest Hills, N. Y. Phone: LI 4-6746.

FOR SALE—Italian Violin, Giovanni Grancino, 1696, with bow and case, \$500.00. Also two other Violins. H. Rosner, 62-35 79th St., Elmhurst, L. I., N. Y. Phone: HA 6-1139.

FOR SALE—Used Gibson Electric Guitar, Spanish cutaway, dual pickup, toggle switch, four control knobs, solid blond body, or will trade on round-hole guitar. Charles Mound, 23 Orchard St., Bloomfield, N. J. BL 2-1320-W.

FOR SALE—Conn 6D, F and Bb French Horn (used), \$300.00. Albert Combattelli, 2119 Marlow Road, Toledo, Ohio. Phone: Kingwood 8432.

FOR SALE—Mathias Klotz Violin and Sartory Bow, \$300.00. Frank Hornig, II Rolling St., Lyndbrook, L. I., N. Y.

FOR SALE—Wm. S. Haynes silver "C" Piccolo, conical bore, used. Marilyn Davis, 1062 Jerome, Astoria, Oregon.

FOR SALE—Deagan 2 1/2 octave resonator bells in case, \$200.00; also Leedy 3 octave Xylophone, \$100.00. All are used. James J. Ross, % Chicago Symphony, Chicago, Ill.

FOR SALE—C. G. Conn Trombone, large bore, 8 inch bell, symphony model, with case (used), \$75.00. Joseph Bizub, 810 Montooth St., Pittsburgh 10, Pa.

FOR SALE—Standard library for 12 pieces; over 300 numbers, Danzards, Latin, Dixieland, etc. All are used. Al Arcaro, I East Fordham Road, Bronx 68, N. Y. Phone: FORDham 7-7873.

FOR SALE—Excelsior Accordians, model 132, 120 bass, seven treble, three bass switches, full size, black, used, \$295.00. Paul C. Heaton, 39 Madison Road, Mansfield, Ohio.

FOR SALE—Used Hechel Bassoon, serial No. 6611, \$750.00. Kenneth Pasmanick, 25 Underwood St. N. W., Washington, D. C.

FOR SALE—Genuine Vincenzo Postiglione, 10th certificate by Wurlitzer and others; beautiful tone, perfect condition, \$1,250.00. H. Langbein, 489 14th St., Brooklyn 15, N. Y. SO 8-3633.

FOR SALE—Used Selmer Paris A-Boehm Clarinet, serial No. 4764, with double French-made case, \$225.00. Oscar J. Noble, 153 Harrison St., Chicago, Ill. Vg 4-5032.

FOR SALE—Cello (Harold Ziegler, Berlin), 4008, also Trunk (Big Boy), holds over 50 garments, \$100.00, both used. Fritz Heimanna, 836 Fletcher St., Chicago 14, Ill. 11-1241.

FOR SALE—Used C-V Hammond Organ with Leslie speaker, decorated with gold leather and nail-heads. Jetta Kay Grippen, 105 Harding, Madison, Wis.

FOR SALE—Epiphone Emperor Regent, blonde acoustic cut-away model Guitar, with DeArmon pick-up attached, \$395.00. All are used. Roland Peterson, Iron River, Mich.

FOR SALE—Scandalli Accordion, 140 bass, \$200. Crucianelli, \$850.00, model No. 80. Both used and are full-size, four and five sets of reeds. Marlin Conrad, 330 Spruce St., Sunbury, Pa.

FOR SALE—Three Conn Trombones with former cases, model 70-H, \$160.00; model 14-H, \$110.00; model 4-H, with extra box case, \$135.00. All are used. David Storck, 2830 West 28th St., Brooklyn 24, N. Y., Phone: ES 3-3552.

FOR SALE—French Horns, Alexander, gold brass \$575.00; Knopf, brass, \$375.00. Both Herms used. E. C. Bennett, 2311 32nd Ave., San Francisco, Calif.

FOR SALE—Used Benge Trumpet, large bore with Gladstone case. B. R. Thomson, Westingham Springs, S. D.

FOR SALE—String Bass, German, 3/4 flat-back, \$175.00; Czechoslovakian, 3/4 round-back, \$189. Virgil Clavier, 85 note, adjusting touch, folding legs, \$85.00. All are used. L. Zinn, 1420 Collins Ave., Miami Beach, Fla.

FOR SALE—Four portable music stands with carrying case; one uniform, size 42; marches for band and some orchestras, \$10.00. All are used. George C. Broadman, 1658 Popham St., Bronx 53, N. Y.

FOR SALE—Used Simone Celeste, four octave, mother of pearl finish, carrying handles and cover, \$375.00. Will consider trade on Hammond H-R-40 speaker. Paul Green, 943 12th Ave., Prospect Park, Pa.

FOR SALE—French Horn, Bb with A-valve, used, \$275.00. Owner retired. Arnold Lummen, 10224 Nardin, Detroit, Mich.

**FOR SALE—Bb Boosey and Hawkes Tuba, com-
pensation action, one piece case, upright horn,** used. James Bledsoe, 1930 San Antonio, Austin, Texas.

FOR SALE—Selmer Eb Alto Saxophone, Mark VI, used, \$250.00. S. Klotzman, 977 Grant Ave., Bronx 56, N. Y. Jerome 8-8203.

AT LIBERTY

AT LIBERTY—All-around pianist and accompanist, open for steady or single engagements. On shows. A. Hardt, 41-23 67th St., Woodside 77, L. I., N. Y. Phone: DE 5-3395.

AT LIBERTY—Accordionist, wishes to join western or hillbilly group, location or travel, age 26. John Harrington, Greenville, Ill. Phone: 324-4.

AT LIBERTY—A-1 Bassist, arranges, doubles oboe: Master's degree in music Princeton University; read or fake, 15 years experience in dance field, Latin, jazz, society, Dixieland; will travel, 802 card. John A. Hubby, 1009 South Tejon St., Colorado Springs, Colo.

AT LIBERTY—Drummer, age 21, experienced in jazz, rhythm, blues and dance work; willing to travel. Nick Corradino, Jr., 517 North Prince St., Lancaster, Pa.

AT LIBERTY—Tenor Banjoist, wide experience, solo, fake, read, specialties, etc.; doubles Stric-Bass, David Kaston, 3044 Valentine Ave., New York, N. Y. Phone: CY 5-9061.

AT LIBERTY—Cooga Drummer, experienced in solo, band, combo, or dance group work. Has made recordings and television appearances. Do hire top professional work from Afro to modern jazz. Leo Owango, 5034 Cottage Grove, Chicago 15, Ill.

AT LIBERTY—Trumpet player, experienced, local 99 card, doubles piano and some solo; prefer Dixieland, will travel, available at once. Ernie Carlson, 1505 S. W. 18th, Portland, Ore. Phone: CApital 7-3243.

AT LIBERTY—Violinist, age 38, hotel and club experience, some orchestras, Local 10, also small combo experience, read or fake, sing in orgs, desires work in middle west or Las Vegas, Nev. Lou Pupillo, 429 North Central, Chicago 44, Ill. ES 8-5572.

AT LIBERTY—Arranger, prefers assignment from big bands. Wm. J. Sims, 435 Ross St., Montgomery, Ala.

AT LIBERTY—Accordionist, wide experience, big large library, wishes to locate New York or New Jersey, Local 888, and 248 cards. Nicholas Piccirillo, 55 Henry St., Passaic, N. J. Phone: PR 8-0054.

Classified Advertising

Rates and Requirements*

FOR SALE OR EXCHANGE, WANTED TO BUY OR STOLEN

30 Words or Less, \$1.00. Payable With Order. Enclose Check or Money Order Payable to International Musician With Advertising.

AT LIBERTY

No Charge ... 30 Word Limit

*Classified columns not open to dealers, but only to Federation members wishing to dispose of their own personal used musical instruments or to make a purchase for their private account.

To avoid possible errors, advertisements should be written plainly, printed or typed.

Forms close the 20th of preceding month. All advertising subject to the approval of the Publisher.

Lee Chessman
Editor and Publisher

WHEN ORDERING ADVERTISING, GIVE THE NUMBER OF YOUR LOCAL ADVERTISING IN THESE COLUMNS MAY BE PLACED ON A MONTHLY BASIS ONLY

AT LIBERTY—Pianist, wide experience, hotel, society, dance, concert; wishes work with group doing hotel or comparable work. William Marks, 922 East 15th St., Brooklyn 30, N. Y.

AT LIBERTY—Drummer, age 28, all-around, American, Latin, cut show. Desires work, vicinity New York or Lakewood area; 802 card. David Young, 29 West Tremont Ave., Bronx 53, N. Y. CYPress 4-0542.

AT LIBERTY—Arranger, experienced in combo, tenor band, large orchestra, etc. Bob Bullard, 1118 North Sixth Ave., Maywood, Ill.

AT LIBERTY—Guitarist (Electric), rhythm and solo experience, desires to join combo for week-ends; 802 card. Bob Caffill, 119 West 89th St., New York 24, N. Y., Apt. 6. Phone: TR 4-9743.

AT LIBERTY—Bass player, single, sings baritone; wishes to join steady group. Charles Gordon, 137-33 223rd St., Laurelton, L. I., N. Y.

AT LIBERTY—Tenor Sax, Clarinet, wide experience, read or fake, has car, would like to work in New York City and vicinity, preferably week-ends or evenings during week. Warren Hoch, 1260 Leland Ave., Bronx 72, N. Y. TALmadge 8-3889.

AT LIBERTY—Tenor, Baritone and Alto Sax, Clarinet, Bass Clarinet, and Flute; name experience; will travel, but prefer locations: Local 4 and 802 cards. Alex Horky, Jr., Apt. 5, 3495 West 96th St., Cleveland 2, Ohio. Phone: OLYmpic 1-3062.

AT LIBERTY—Violinist doubles Guitar, wide experience, desires steady work or single engagements. 802 card. Al Alcaro, 1 East Fordham Road, Bronx 68, N. Y. Phone: FORDham 7-7873.

AT LIBERTY—Accordionist, would like to join band or trio with steady work. Anthony Celli, 146 East 13th St., New York 3, N. Y. Phone: GR 5-1577.

AT LIBERTY—Drummer with fine equipment, will travel. Would like to join combo for work in south. Local 635 card. Paul Lewith, 378 Whalley Ave., New Haven, Conn. Phone: LD 2-7992.

AT LIBERTY—Accordionist to join traveling combo. Read or fake, some vibes, and vocals. Jerry Cigler, 28914 Foxboro Drive, Willowick, Ohio. Phone: W1 3-2279.

AT LIBERTY—Drummer to join traveling group; read or fake, some vibes. Experienced in Jazz, Latin-American, etc. Paul Janc, 1266 Beech Ave., Willoughby, Ohio. Phone: W1 2-3229.

AT LIBERTY—Arranger, all styles, combos to big bands. Coz Sincere, 50 Felch Road, Natick, Mass.

AT LIBERTY—Drummer, age 29, 802 card, read or fake; seeks week-ends in and around New York City area. Joseph Torricelli, 1493 West Farms Road, Bronx, N. Y.

WANTED

WANTED—Accordionist, interested in forming combo for Chicago area. Must be able to play full chords. Al Carter, 4031 South Talman Ave., Chicago 32, Ill.

WANTED—String bass player and vocal soloist, with car; interested in forming trio with pianist and drummer. Must be free to travel. Gil Brier, 462 East 55th St., Brooklyn 3, N. Y. GL 1-0141.

WANTED—Fifes, Cloos Crosby or other make, wood, Bb, new or used. Everett D. Sirois, 51 Pleasant St., Newburyport, Mass.

WANTED—A Harp. Write or phone, A. Fell, Box 276, Bloomington, Ind. Phone: 22917.

WANTED—E. T. Root Folios, Square Dances, Two-step, Quadrilles, etc. Matt J. Richter, Box 454, Millford, Iowa.

WANTED—Professional Bass, must be in good condition, will pay cash. Mary Lou O'Hara, 82-45 135th St., Kew Gardens 35, N. Y. Phone: LI 4-3266.

WANTED—French Horn mouthpieces, any make; also Geyer single Bb horn. Paul Binstock, 1224 Rose Vista Court, St. Paul 13, Minn.

WANTED—A Slide Saxophone (many were made and sold circa 1922); also a Bp Tarogato. Eugene LaBarre, Municipal Band, Long Beach, Calif.

WANTED—Used Taylor trunk in good condition to accommodate 3/4-size Double Bass with contra C extension. Send description and inside measurements. Beverly Spera, 680 Perry St., Dubuque, Iowa.

WANTED—Back date issues of Tune-Dex, prefer complete series; also Maas vibrachord attachment for Hammond organ; and used Glentone or Belmonte speaker. P. Green, 943 12th Ave., Prospect Park, Pa.

WANTED—Kazmpf mouthpiece, to fit Bass Trombone or Tenor Trombone. Seymour Zeldin, 237 North Robinson St., Los Angeles 26, Calif.

Concert and Business Manager Wanted

by young Canadian Conductor.

Reply in strict confidence to:
P. O. Box 573, Place D'Armes
Montreal, Canada

Gretsch Spotlight

Mundell Lowe, NBC Staffer and Jazz Platter Star, calls Gretsch "easiest-playing"



Mundell Lowe and his Gretsch guitar give a new jazz treatment to old favorites in soon-to-be-released album for Riverside records. Rated a top "new star" in the recent Jazz Critics' Poll, Mundell has worked with such greats as Benny Goodman, Ray McKinley, Sauter-Finnegan. For TV, radio and recording dates, Mundell says "The slim, slim Miracle Neck Gretsch Guitar is terrific in appearance, tone and feel. Finest guitar I ever played." See the beautiful and colorful new Gretsch guitars at your dealer now. Write for your FREE Gretsch guitar album: FRED. GRETSCH, Dept. IM 1155, 60 Broadway, Brooklyn 11, N. Y.

Have you changed your address?

MAIL THIS COUPON TO YOUR LOCAL SECRETARY

CHANGE OF ADDRESS: Give New and Old Addresses

Name FIRST MIDDLE LAST

New Address: Street and No.

City Zone State

Local No. Date

Phone: Instrument Card No.

*If new name, show former name here:

Old Address: Street and No.

City Zone State

PLEASE TYPE OR PRINT PLAINLY

NOTICE TO LOCAL SECRETARY

After you correct your local roster you may forward this coupon to Leo Cluesmann, International Secretary, 39 Division Street, Newark 2, N. J., or use the regular white change of address form IBM-2 to report this change of address.

For those who won't compromise with quality...



FOR THE MAN WHO IS WILLING TO PAY A LITTLE MORE FOR THE Finest in Clothing

STYLED FOR FASHION and EASE

FULLY LINED — YEAR ROUND SHIRTUNGS
SIZES 34-46 — SHORTS — REGULARS — LONGS
ORDER NOW OR SEND FOR SWATCH BOOK

22.95 34 SHADES TO CHOOSE FROM

Bradleigh 79 Fifth Ave. NEW YORK 10, N. Y. WAtkins 9-7574-6

MATCHING RACKS 10.50

INSTRUMENTALISTS!


For Kicks — For Practice — Accompaniment record to TEN STANDARDS you MUST know. Stardust, Laura, etc. On hi-fi LP (33 1/3 speed) by top pianoman Danny Lester. YOU SOLO in original keys. Worth many lessons. Send \$3 NOW (C.O.D. 40¢ extra). Money-back guarantee.

BEVERLY HILLS RECORDS
Dept. B, Box 1271, Beverly Hills, California

EMCEE The amazingly different entertainment publication.

Contains original material. Potter, Skits, Novelties, Parodies, Monologues, Dialogues. Special offer of 7 different issues and book of heckler stoppers — comic song titles a mountain of material, \$4.

EMCEE, Dept. 14
Box 983, Chicago 98, Ill.



PROTECT YOUR FUTURE Buy EXTRA Bonds Now!

HEAR BEFORE YOU BUY—AND BE SURE...

Only a Selmer (Paris) Trumpet
can do so much for your playing!



FOR PROOF...LISTEN TO THE

Selmer

TRUMPET OF

Ray Anthony

IN HIS BRILLIANT ALBUM

"GOLDEN HORN"

(Capitol T549)

Listen to Ray Anthony and hear the kind of performance that can be achieved on a Selmer (Paris) Trumpet. Vibrant, glowing Selmer tone, the beautifully balanced Selmer scale, unique Selmer playing ease—these are the reasons why a Selmer does more for your playing than any other trumpet. Hear before you buy ...and be convinced.

Hear it played; then try it yourself. You'll be convinced that only a Selmer (Paris) trumpet can do so much for *your* playing. It responds in glowing tones to your lightest breath. Hit it with everything you've got and it blazes with brilliant tonal color. And those wonderful quick-action Selmer valves... instantly responsive through the fastest, trickiest playing you can give them! Hear it played on records by Ray Anthony—then try it yourself at your local Selmer dealer. You'll agree: No other trumpet can do so much for your playing.

Selmer

ELKHART, INDIANA

H. & A. SELMER, INC. Dept. B-111
ELKHART, INDIANA

I am interested in the Selmer (Paris) Trumpet. Please send me your FREE illustrated brochure describing it in full.

Name _____

Address _____

City _____ Zone _____ State _____

